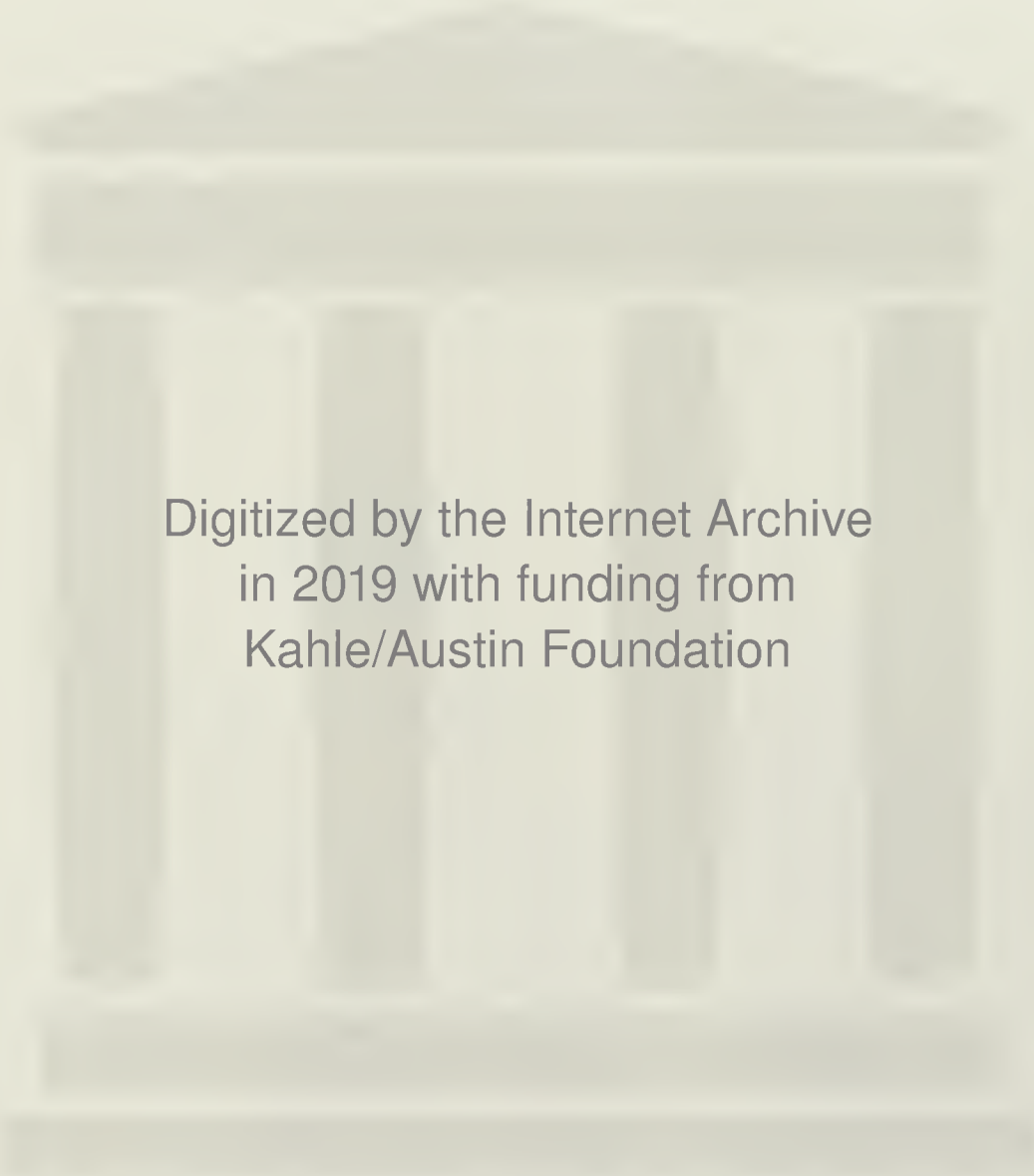


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WEDNESDAY EVENING, JANUARY 23 [SWIFT TO THACKERAY]	LOTS 1186-1342
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[[PART TWO]]

J-Z

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WEDNESDAY & THURSDAY EVENINGS
JANUARY TWENTY-FIRST, TWENTY-SECOND
TWENTY-THIRD, TWENTY-FOURTH
AT TWO O'CLOCK AND EIGHT-FIFTEEN

THE ANDERSON GALLERIES
[[MITCHELL KENNERLEY, PRESIDENT]]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1929

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CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

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The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

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CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

- 3500
- 749 KEATS (JOHN). Poems. *Vignette of Shakespeare on title-page.*
London: Printed for C. & J. Ollier, 1817

12mo, original boards (rebacked) uncut, facsimile paper label. In a red crushed levant morocco solander case.

FIRST EDITION. FINE COPY, with the half-title.

1600

FIRST ISSUE IN ORIGINAL BOARDS

- 750 KEATS (JOHN). Endymion: A Poetic Romance.
London: Printed for Taylor and Hessey, 1818

8vo, original boards (repairs), uncut, paper label. In a red levant morocco solander case.

FIRST EDITION, FIRST ISSUE, with the one-line errata, and the half-title. The advertisements have been removed.

PRESENTATION COPY "FROM THE AUTHOR"

- 751 KEATS (JOHN). Endymion: A Poetic Romance.
London: Printed for Taylor and Hessey, 1818

8vo, original boards (re-hinged), uncut, paper label (one fold loose). In a blue levant morocco solander case by Riviere.

FIRST EDITION, Second Issue, with the five-line errata leaf. With the four pages of advertisements at the end dated May 1, 1818. PRESENTATION COPY. Inscribed on the title-page in Keat's handwriting: "*From the Author.*"

The half-title is present, and half the book is unopened.

[SEE ILLUSTRATION]

From the author.

E N D Y M I O N :

A Poetic Romance.

BY JOHN KEATS.

"THE STRETCHED METRE OF AN ANTIQUE SONG."

LONDON:
PRINTED FOR TAYLOR AND HESSEY,
93, FLEET STREET.

1818.

[NUMBER 751]

ORIGINAL MANUSCRIPT OF TEN STANZAS OF
"ISABELLA; OR, THE POT OF BASIL"

752 KEATS (JOHN). Original Autograph Manuscript of Stanzas 30, 31, 33-40, of "Isabella; or, The Pot of Basil," written on 4 pp., 4to, inlaid, and bound in green levant morocco, inside dentelles, by S. Kaufmann.

7500
THE ORIGINAL MANUSCRIPT, WITH DELETIONS AND CHANGES. There is also bound in a transcript on eight pages of "I stood tiptoe upon a little hill", and on the margin of the first page Bunton Forman has written in pencil: "This is unquestionably in the handwriting of Keats' brother George. H. B. F."

[SEE ILLUSTRATION]

She wept alone, for Pleasures not to be
Soully she wept until the night came on
And then instead of Love, O Misery,
She brooded o'er the luxury of Love.
What might have been too plainly did she see
And to the silence made a gentle moan.
Spreading her perfect Arms upon the air
And on her Couch, low murmuring where she
But selfishness, Love's Cousin, held not long
To prey upon her native ~~Heart~~ single Breast
For Joy escaped she mourned
She fretted for the golden hour and hung
Upon the time with jealous earnest
Not long - for soon into her heart a throng
Of higher Occupants - a richer zest
Came true - ~~Pleasures not to be subdued~~
~~And glowing for her long and highly~~ ^{unde.}
~~waiting for her Love.~~

REDUCED FACSIMILE ONE OF FOUR PAGES OF MANUSCRIPT OF KEATS
OF "ISABELLA: OR, THE POT OF BASIL"

[NUMBER 752]

WITH TWO STANZAS IN KEATS' AUTOGRAPH

753 KEATS (JOHN). Lamia, Isabella, The Eve of St. Agnes, and Other Poems. London: Printed for Taylor and Hessey, 1820

12mo, original boards (slightly worn), uncut, paper label. In a red crushed levant morocco solander case.

FIRST EDITION. IN A SMALL SEPARATE PORTFOLIO, WHICH TUCKS INTO THE SIDE OF THE CASE, IS THE ORIGINAL MANUSCRIPT OF STANZAS LX AND LXIII OF "Isabella, or, The Pot of Basil."

A note on the end of one side reads: "MS. of John Keats given to Henry Wrixford at Rome May 1, 1863 by Joseph Severn."

[SEE ILLUSTRATION]

And so she ~~dead~~ ^{the} ~~folow~~ ^{and} ~~as~~ ^{he} ~~found~~
 And so she ~~find~~ ^{and} ~~sake~~ ^{dead} ~~folow~~
 Imploring for her Basil to the last
 A heart ~~was~~ ⁱⁿ ~~her~~ ^{and} ~~lorence~~ ^{but} ~~well~~ ^{did} ~~conscience~~ ^{men}
 For pity at her done so over as I -
 And a sad Ditty of this story born
 From month to month ~~that~~ ^{all} the County post
 Still is that Ditty sung - O cruelty -

Yet they continu'd to steal the Basil - Pot
 And to examine it in secret place -
 The ~~heart~~ ^{king} was vile with green and livid spot
 - But they well knew it was Lorenzo's face -
 The question of their murder they had got
 And so left Florence in a moments space
 Aever to turn again away they went
 With blood upon their heads to Bawthorpe

MS. of John Keats given to
 Henry Wrixford at Rome May 1, 1863
 by Joseph Severn

REDUCED FACSIMILE OF MANUSCRIPT OF KEATS

[NUMBER 753]

WITH THE ORIGINAL MANUSCRIPT OF TWENTY-TWO LINES OF
"I STOOD TIPTOE UPON A LITTLE HILL"

754 KEATS (JOHN). Poetical Works. With a Memoir by Richard Monckton Milnes. *Portrait and numerous fine wood engravings by George Scharf, Jun.* London: Edward Moxon, 1854

Square 8vo, wine crushed levant morocco, gilt back, gilt side borders, doublures of green levant morocco, gilt borders, moiré silk end leaves, by Stikeman. In a morocco bound cloth slip case.

FINE COPY OF THIS BEAUTIFULLY ILLUSTRATED EDITION.

Laid in is a small inlaid sheet, containing the original manuscript of 22 lines of the poem "I stood tiptoe upon a little hill." The two verses of the inserted Manuscript begin: "O Maker of sweet Poets dear delight," and "To where the hurrying freshmesses age preach," and VARY CONSIDERABLY FROM THE PRINTED VERSION. An original sepia drawing of Keats' head, unsigned is also laid in.

[SEE ILLUSTRATION]

17000
O Maker of sweet Poets dear delight.
Of this fair world and all its gentle rivers
Of fragrant of Clouds, Halo of crystal Rivers
Mingler with leaves and dew and limbling hear
Closer of lovely eyes to lovely dreams
Lover of Lowliness and Wandering
And ^{each} eyes and tender pondering
~~I under or lovers when they smile on thee~~
80 ~~Thou must I place the first of all these Pleasures~~
~~Thou must I prize above all other things~~
80 ~~That gives to thought a pair of little wings~~

REDUCED FACSIMILE OF MANUSCRIPT OF KEATS
OF ELEVEN OF THE TWENTY-TWO LINES
OF "I STOOD TIPTOE UPON A LITTLE HILL"

[NUMBER 754]

PRESENTATION COPY FROM KEATS TO HIS BROTHER GEORGE

755 [KEATS (JOHN).] Hazlitt (William). Political Essays with Sketches of Public Characters.

London: Printed for William Hone, 1819

8vo, original boards (worn in hinges), uncut, paper label. In a red levant morocco slip case.

FIRST EDITION. PRESENTATION COPY FROM JOHN KEATS TO HIS FAVORITE BROTHER GEORGE, for upon the title-page is: "*George Keats 1820*" in the handwriting of the Poet.

[SEE ILLUSTRATION]

George Keats 1820

[NUMBER 755]

**KEATS WRITES TO LEIGH HUNT
THAT HE IS STAYING AT MRS. BRAWNE'S**

756 KEATS (JOHN). A. L. s., 1 p., 8vo. Wentworth Place, no date [Oct. 1820]. To Leigh Hunt.

A LETTER OF GREAT INTEREST, REFERRING TO HIS STAYING AT MRS. BRAWNE'S and asking Hunt to send by the Bearess (possibly Fanny Brawne herself) his "Lucy Vaughn Lloyd," meaning the manuscript of "Cap and Bells," a fairy poem which he was writing under the feigned authorship of Lucy Vaughn Lloyd.

Keats heads the letter "An Amyntas," a work just published by Leigh Hunt. "*You will be glad to hear I am going to delay a little time at Mrs. Brawne's. I hope to see you whenever you can get time for I feel really attached to you for your many sympathies with me, and patience at my luns. Will you send by the Bearess Lucy Vaughn Lloyd,*" etc.

His reference to his "lunes" is undoubtedly his fits of depression and madness.

757 KILLIGREW (THOMAS). Comedies and Tragedies. *With a brilliant portrait of Killigrew by Faithorne.*

London: Printed for Henry Herringman, 1664

Folio, original calf, rebaked with brown morocco, gilt back.

FIRST COLLECTED EDITION, with all the separate title-pages, all dated 1663 except "Claricilla," and "The Prisoners," dated 1664. With the Robert Harley and T. H. Broadhead bookplates, the former pasted on verso of the title-page. Robert Harley's name has also been written on the title-page and covered with gold.

PRESENTATION COPY FROM KIPLING'S MOTHER

758 KIPLING (RUDYARD). Schoolboy Lyrics.

Lahore: Printed at the "Civil and Military Gazette" Press, 1881

16mo, original brown printed wrappers. In a red levant morocco solander case.

FIRST EDITION OF KIPLING'S FIRST BOOK. FINE COPY. EXCESSIVELY RARE.

AUTOGRAPH PRESENTATION COPY FROM ALICE KIPLING, inscribed on the front cover: "*Mrs. H. Rivitt-Carnac [?] from A. Kipling.*" A clipping of Kipling's Poem "The Native Born" has been pasted on the back fly-leaf and inside back cover. With the William Garth bookplate.

PRESENTATION COPY OF "ECHOES"

- 759 **KIPLING (RUDYARD).** *Echoes.* By Two Writers.
Lahore: The "Civil and Military Gazette" Press, [1884]

Square 16mo, original stiff fawn paper covers (slight repairs to back). In a red levant morocco solander case by Riviere.

FIRST EDITION. EXTREMELY RARE. AN EARLY AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf in an early hand: "*Mrs. Walker from Rudyard Kipling.*"

Of the 39 poems in this little book Kipling has indicated 8 which his sister Beatrice wrote, by writing "Trix" opposite the titles in the Index.

THIS VOLUME IS MADE MORE INTERESTING BY KIPLING'S WRITING AT THE COMMENCEMENT OF 23 OF THE POEMS THE NAMES OF THE POETS WHO INSPIRED THEM, including Tennyson, Longfellow, Keats, Heine, William Morris, Rossetti, and others.

- 760 **KIPLING (RUDYARD).** *Quartette.* The Christmas Annual of the Civil & Military Gazette. By Four Anglo-Indian Writers.
Lahore: The "Civil & Military Gazette" Press, 1885

8vo, original printed wrappers (rebacked and bottom of front cover frayed). Name C. Purdon Clarke on title page. In a dark green levant morocco solander case.

FIRST EDITION. EXTREMELY RARE. The "Four Anglo-Indian Writers" were Rudyard Kipling, his father, mother, and sister Beatrice. With the John J. Paul bookplate.

- 761 **KIPLING (RUDYARD).** *Departmental Ditties and Other Verses.*
Lahore, 1886

Narrow 8vo, in the original cream wrappers, with the flap (flap rebacked and name on first page). In a dark green levant morocco solander case.

FIRST EDITION. VERY RARE IN THE ORIGINAL WRAPPERS AND WITH THE FLAP. This was printed at the Civil and Military Gazette Press at Lahore, on one side of the leaf only. With the John J. Paul bookplate.

- 762 **KIPLING (RUDYARD).** *In Black and White.*
Allahabad: Published by A. H. Wheeler & Co., [1888]

8vo, original cream pictorial wrappers (back a little worn). In a half red morocco slip case.

FIRST EDITION. FIRST ISSUE. With the legend "[Reprinted in chief from the 'Week's News']" on the verso of the title-page. Has the leaf of advertisements at the front and the 2 pages of Dedication and 4 leaves of advertisements at the end. On the front cover: "Mayo School of Art, Lahore."

No. 3 of the "Indian Railway Library."

CLIPPINGS OF THEIR ORIGINAL PUBLICATION

- 763 **KIPLING (RUDYARD).** *Plain Tales from the Hills.* Nine of the Stories as they originally were published in the "Civil and Military Gazette," clipped from the paper as they appeared. In a 4to, cloth slip case.

The stories here represented are : No. 3. "The Other Man"; 4. "Three and— an Extra"; 5. "The Rescue of Pluffles"; 6. "The Arrest of Lieutenant Golithly"; 8. "Lispeth"; 9. "A Straight Flush"; 10. "Venus Annodomini"; and 14. "A Scrap of Paper." Of these "A Straight Flush" and "A Scrap of Paper" have never been reprinted. This series formed part of the famous "Crofts Collection," and are important as having been cut out and sent by the author to Mr. W. C. Crofts—the original "King" in Stalky & Co.

With a long note by E. W. Martindell on inside of the protecting wrapper.

WITH A REMARKABLE PRESENTATION INSCRIPTION

764 KIPLING (RUDYARD). Under the Deodars.

Allahabad: Published by A. H. Wheeler & Co., [1888]

Svo, original gray pictorial wrappers (rebacked, new end-papers, and title-page repaired). In a red levant morocco solander case by Riviere.

FIRST EDITION. FIRST ISSUE. With the legend "[Reprinted in chief from the 'Week's News']" on verso of the title-page. Has the leaf of advertisements at the front and the four leaves of advertisements at the back.

No. 4 of the "Indian Railway Library."

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "To Mrs. Carmichael-Carr a woman of the world, from Rudyard Kipling who thought he knew all about everything & in that belief wrote this book. June: 89."

[SEE ILLUSTRATION]

To
Mrs Carmichael-Carr a woman of
the world, from
Rudyard Kipling
who thought he knew all about everything & in that
belief wrote this book: June: 89:
Under the Deodars.

BY

RUDYARD KIPLING.

And since he cannot spend nor use aright
The little time here given him in trust,
But wasteth it in weary unelight
Of foolish toil and trouble, strife and lust,
He naturally clamours to inherit
The Everlasting Future that his merit
May have full scope—as surely is most just.
The City of Dreadful Night.

PUBLISHED BY
MESSRS. A. H. WHEELER & CO.,
ALLAHABAD.

[NUMBER 764]

- 765 KIPLING (RUDYARD). Plain Tales from the Hills.
Calcutta: Thacker, Spink and Co., 1888

12mo, original olive cloth (spotted, outer hinges repaired, inner hinges split, and label removed from inner front cover). In a half morocco slip case.

75. FIRST EDITION. FIRST ISSUE, with the pagination "192" on the inner instead of the outer corner. The 32 pages of advertisements are dated at the end "2000/9/87."

Pasted on the inside of the back cover is a clipping relating to the marriage of Kipling, with an exact copy of the Register. With the John Jay Paul visiting card pasted on inside front cover.

- 766 KIPLING (RUDYARD). Soldiers Three. A Collection of Stories.
Allahabad: Printed at the "Pioneer" Press, 1888

8vo, original gray pictorial wrappers (worn, covers loose, and back strip almost gone). In a half red morocco slip case.

120. FIRST EDITION. FIRST ISSUE. With the legend "[Reprinted in chief from the 'Week's News']" on verso of the title-page. Has the three leaves of advertisements at the end, following the leaf "L'Envoi." On the front cover is "No. 1 Indian Railway Library" without the period.

- 767 KIPLING (RUDYARD). The Story of the Gadsbys. A Tale without a Plot. Allahabad: Published by Messrs. A. H. Wheeler & Co., [1888]

8vo, original gray pictorial wrappers (worn, and back strip almost entirely gone). In a half red morocco slip case.

300. FIRST EDITION. FIRST ISSUE. With the legend "[Reprinted in chief from the 'Week's News']" on verso of title-page. Has the leaf of advertisements at the front and "L'Envoi" and 4 leaves of advertisements at the end. The illustration on the wrapper is by John Lockwood Kipling.

This is No. 2 of the "Indian Railway Library."

- 768 KIPLING (RUDYARD). Wee Willie Winkie and other Child Stories.
Allahabad: Published by A. H. Wheeler & Co., [1888]

8vo, original gray pictorial wrappers (back worn). In a half red morocco slip case.

375. FIRST EDITION. FIRST ISSUE. With the legend "[Reprinted in chief from the 'Week's News']" on the verso of the title-page, the leaf of advertisements in front, and the 4 leaves of advertisements at the back.

No. 6 of the "Indian Railway Library."

- 769 KIPLING (RUDYARD). The Courting of Dinah Shadd and Other Stories. *Portrait*. New York: Harper & Brothers, September, 1890

8vo, original blue wrappers (a little worn, and bookseller's stamp on front and on torn title-page). In a half red morocco slip case.

115. FIRST EDITION. Issued in September 1890, and containing the story: "The Incarnation of Krishna Mulvaney," which was displaced in the Second Edition, and "The Record of Badalia Herodsfoot" substituted. There is "A biographical and critical sketch" by Andrew Lang in which he says: "I do not anticipate for Mr. Kipling a very popular popularity."

- 770 KIPLING (RUDYARD). The Courting of Dinah Shadd and Other Stories. *Portrait*. New York: Harper & Brothers, 1890

8vo, original blue printed wrappers (bottom of back a little broken). In a half morocco slip case.

60. SECOND EDITION, with the story "The Record of Badalia Herodsfoot" which replaced "The Incarnation of Krishna Mulvaney."

771 KIPLING (RUDYARD). Letters of Marque.

Allahabad: A. H. Wheeler & Co., 1891

8vo, original cloth, front cover red and blue, back cover red. In a cloth slip case of similar design.

25
FIRST EDITION. EXTREMELY SCARCE. IN FINE CLEAN CONDITION. With the two leaves of advertisements at the front and the three leaves of advertisements at the back. With publisher's stamp on both the front and back fly leaves "Issued H. Jan. 92."

THIS ISSUE WAS SUPPRESSED BY KIPLING.

PRESENTATION COPY TO MRS. W. K. CLIFFORD WITH TWO
VERSES FROM "BARRACK-ROOM BALLADS"
SIGNED "RUDDY"

772 KIPLING (RUDYARD). Life's Handicap. Being Stories of Mine
Own People. London: Macmillan and Co., 1891

12mo, original blue cloth. In a cloth box.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, INSCRIBED ON THE TITLE PAGE: "*Lucy Clifford from Rudyard Kipling Aug: 91.*" ON THE VERSO OF THE TITLE-PAGE KIPLING HAS WRITTEN TWO VERSES FROM "L'Envoi" in "Barrack-Room Ballads":

With the P. H. Bonner bookplate.

[SEE ILLUSTRATIONS]

Lucy Clifford

from

250.-
LIFE'S HANDICAP

BEING STORIES OF

Rudyard Kipling
Aug: 91.

MINE OWN PEOPLE

It's North you may run to the time-worn Sun,
And South to the blind horn's bark,
And East all the way into Mississippi Bay,
And West to the Golden Gate

Can you hear the crash on his bands, my lad,
And the din of the racing screws?
He's down, hulk-down on the long trail, the old
Trail the home trail,

He's bounding South on the Long Trail
The Trail that's always new

The Right. Aug: 11th 91 Ruddy.

[NUMBER 772]

45. 773 KIPLING (RUDYARD). *The Light that Failed. Portrait.*
Philadelphia: J. B. Lippincott Co., 1891

8vo, original cream printed wrappers, uncut. In cloth covers.

THE FIRST APPEARANCE OF THIS STORY, in "Lippincott's Magazine," for January 1891, published in December 1890.

60. 774 KIPLING (RUDYARD). *American Notes [and] STEVENSON (ROBERT LOUIS). The Bottle Imp.*
New York: M. J. Ivers & Co., n.d. [1891]

12mo, original wrappers (back worn, tearing inner margins of a few leaves). In a cloth slip case.

FIRST EDITION. No. 230 of the "American Series," published by M. J. Ivers and Co. This has the correct address on the title-page—"86 Nassau Street." The advertisement on the back cover is that of Walter Baker & Co.'s Cocoa.

1300. 775 KIPLING (RUDYARD). *The City of Dreadful Night. The Original appearance of this story, clipped from "The Civil and Military Gazette," for September 10, 1885. In a folio cloth slip case.*

A MOST INTERESTING ORIGINAL ISSUE. IT IS THE ACTUAL COPY SENT TO MR. W. C. CROFTS, a master at Kipling's School, The United Services College, Westward Ho!, and was used for the reproduction of the article in No. 31, March 7, 1887, of "The United Services College Chronicle."

Not only has it a glossary of several Indian words IN KIPLING'S HANDWRITING, but at the end is written "(Reprinted by permission of)" R. K. (the initials being printed at the end of the story).

THIS IS THE SECOND EARLIEST KIPLING ITEM THAT IS KNOWN, and was collected later in "Life's Handicap." From the Crofts-Martindell collection, with a long note by Mr. Martindell on the inside of the protecting cover.

300. 776 KIPLING (RUDYARD). *The City of Dreadful Night and Other Places.*
Allahabad: A. H. Wheeler & Co., 1891

8vo, original gray pictorial wrappers. In a half red morocco slip case. Name on title-page.

FIRST INDIAN EDITION. With the two leaves of advertisements at the front and five leaves of advertisements at the end.

This was originally printed in 1890, without the author's permission, under the title "City of Dreadful Night and Other Sketches," but the issue was suppressed. Only three copies of the suppressed issue are known. Kipling also endeavored to suppress this issue.

No. XIV of the "Indian Railway Library."

65. 777 KIPLING (RUDYARD). *Barrack-Room Ballads and other Verses.*
London: Methuen and Co., 1892

8vo, original red buckram, uncut.

FIRST EDITION. Number 186 of 225 copies on Large Paper.

750- 778 KIPLING (RUDYARD). Many Inventions.
London: Macmillan and Co., 1893

12mo, original blue cloth.
FIRST EDITION.

75- 779 KIPLING (RUDYARD). The Jungle Book [also] The Second Jungle Book. *Illustrations.* London: Macmillan and Co., 1894-5

2 vols., 12mo, original blue cloth, pictorial gilt covers, gilt edges.
FIRST EDITIONS AND IMMACULATE COPIES. With the Beverly Chew bookplate.

5- 780 KIPLING (RUDYARD). The Seven Seas.
London: Methuen and Co., 1896

12mo, original red buckram, uncut.
FIRST EDITION.

40- 781 KIPLING (RUDYARD). 'Captains Courageous.' A Story of the Grand Banks. *Illustrations by I. W. Taber.* London: Macmillan and Co., 1897

12mo, original blue cloth, gilt pictorial back and front cover, gilt edges. Name on half-title.
FIRST EDITION.

55- 782 KIPLING (RUDYARD). Departmental Ditties and Other Verses. *Illustrations by Dudley Cleaver.* London: W. Thacker & Co., 1897

8vo, red cloth sides, vellum back, uncut.
EDITION DE LUXE. Number 44 of 150 copies, with two extra illustrations. A publisher's signed statement to that effect is inserted.

75- 783 KIPLING (RUDYARD). White Horses.
London: Printed for Private Circulation, 1897

12mo, original lilac wrappers.
FIRST ENGLISH SEPARATE EDITION. A pirated edition.

30- 784 KIPLING (RUDYARD). An Almanac of Twelve Sports. By William Nicholson. Words by Rudyard Kipling. *12 illustrations in color.* London: William Heinemann, 1898

4to, pictorial boards.
FIRST EDITION. FINE COPY. AUBREY BEARDSLEY'S COPY, with his autograph on the fly-leaf.

WITH AN UNUSUAL PRESENTATION INSCRIPTION

785 KIPLING (RUDYARD). *The Day's Work. Illustrated.*
New York: Doubleday & McClure Co., 1898

12mo, original green cloth, uncut (new end papers and loose in covers). In a maroon levant morocco solander case.

FIRST AMERICAN AND GENUINE FIRST EDITION, as it was copyrighted September 26, 1898, about seven weeks earlier than the English Edition.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "Robert McClure from the Author." Kipling has deleted his printed name from the title-page and replaced it with his written name. On the margin he has also written: "In Memoriam. A certain Amount of Delay in regard to the Proofs which was very largely the fault of F. N. Doubleday (R. I. P.) as well as of Rudyard Kipling."

[SEE ILLUSTRATION]

*Robert McClure
from the Author:*



*In Memoriam
a
Certain Amount
of
Delay
in regard to the
Proofs which
was very largely
the
Fault of
F. N. Doubleday
(R. I. P.)
as well as of
Rudyard Kipling*

REDUCED FACSIMILE

[NUMBER 785]

WITH THE MANUSCRIPT OF THE DEDICATION

786 KIPLING (RUDYARD). *Stalky & Co.*

London: Macmillan and Co., 1899

12mo, original red cloth (rubbed). In a half red morocco slip case. Name on fly-leaf.

1500. FIRST ENGLISH EDITION. Inscribed on a sheet of Kipling's gray paper he has written: "*Dedication to Stalky & Co. To Cornell Price Headmaster United Services College, Westward Ho! Bideford. N. Devon. 1874-1894.*"

[SEE ILLUSTRATION]

*Dedication to
Stalky & Co.*

*To Cornell Price
Headmaster United Services
College, Westward Ho! Bideford
N. Devon. 1874-1894*

[NUMBER 786]

787 KIPLING (RUDYARD). *The White Man's Burden.*

London: Printed for Private Circulation, 1899

80. 12mo, original printed wrappers.

FIRST ENGLISH SEPARATE EDITION. Pirated edition.

FIRST AND ONLY EDITION

788 KIPLING (RUDYARD). *The Science of Rebellion.* A Tract for the Times. Specially written for the Imperial South African Association.

London: Printed by Vacher & Sons, [1901]

120. 8vo, original printed wrappers.

FIRST AND ONLY EDITION. EXTREMELY RARE. This piece has never been reprinted in Kipling's collected works. With the John Quinn bookplate.

789 KIPLING (RUDYARD). *Rewards and Fairies.* Illustrations by Frank Craig.

London: Macmillan and Co., 1910

60. 12mo, original red cloth.

FIRST EDITION.

PRESENTATION COPY

790 **KIPLING (RUDYARD).** Sea Warfare. Macmillan and Co., 1916

450- 12mo, original blue cloth, uncut.

FIRST EDITION. Inserted is a half sheet of Kipling's note paper typed "With Mr. Rudyard Kipling's Compliments." On the title-page he has replaced his printed name with his autograph.

791 **KIPLING (RUDYARD).** The King's Pilgrimage.

Garden City: Doubleday, Page & Company, 1922

30- 12mo, original printed wrappers.

THE AMERICAN COPYRIGHT ISSUE AND THE FIRST AMERICAN EDITION. Only a few copies printed for protection of Copyright in the United States.

792 **KIPLING (RUDYARD).** Dis Aliter Visum. (Being the lamentable and veracious history of Job. Charnock's *exeat*). As it appeared in "The Pioneer," July 4, 1885. Clipped from that periodical, and enclosed in a folio cloth slip case.

1325- THIS IS THE ORIGINAL APPEARANCE OF THIS STORY, WHICH HAS NEVER BEEN PUBLISHED IN BOOK FORM, and is the actual copy from which the reproduction was made in No. 35 of "The United Services College Chronicle" for December 15, 1887. It is quite the earliest original of Kipling's work, which is not only autographed by him, but also contains numerous corrections and glossaries made by him.

IT IS AN INTERESTING ASSOCIATION PIECE, having been sent by Kipling to Mr. W. C. Crofts, a master at Kipling's School, The United Services College, Westward Ho! On the reverse is written "Dear W. see Mac gets this. It may serve him for a letter. R. K."

The sketch is a fine production, besides being most interesting and amusing. From the Crofts-Martindell collection, with a long note by Mr. Martindell on the inside of the protecting cover.

ORIGINAL TYPED MANUSCRIPT WITH CORRECTIONS BY KIPLING

793 **KIPLING (RUDYARD).** Original Typed Manuscript of "The Miracle of Purun Bhagat," typed on 24 pages, 4to. In a maroon levant morocco solander case.

1800- CONTAINS OVER 350 CHANGED OR ADDED WORDS IN KIPLING'S HAND. The title of the Story was originally typed "The Miracle of Pureen Bhagat," but in every instance Kipling has altered the spelling of "Pureen" to "Purun," and on the first page of the Manuscript he has written: "print PURUN throughout. R. K."

CLIPPINGS DATED AND INITIALED BY KIPLING

794 **KIPLING (RUDYARD).** Seven Miscellaneous Paragraphs from "The Civil and Military Gazette," August to November, 1883. Clipped from this paper and enclosed in a 4to cloth slip case.

700- THESE EARLY PARAGRAPH WRITINGS BY KIPLING ON INDIAN TOPICS WERE CLIPPED BY HIM AND SENT TO HIS FRIEND MR. CROFTS. SIX OF THEM KIPLING HAS DATED HIMSELF, ONE BEARING HIS INITIALS. ON THE VERSO OF ANOTHER HE HAS WRITTEN: "Send Noor Ali to me at once. R. K." From the Crofts-Martindell collection, with a long note by Mr. Martindell on the inside of the protecting cover.

150- 795 **KIPLING (RUDYARD).** A. L. s., 1 p., 12mo. Engleberg, January 22, 1910. To Mr. [G. B.] Burgin. As he does not expect to be back in England until April it will be impossible for him to attend the Doyle dinner.

796 LAMB (CHARLES). A Tale of Rosamund Gray and Old Blind Margaret.
London: Printed for Lee and Hurst, 1798

16mo, old tree calf (name on end-paper). In an olive levant morocco solander case by Riviere.

FIRST EDITION. Of the Birmingham Imprint Mr. Livingston has to say: "It is curious that the title of the only copy seen with the Birmingham imprint and the London title of the only copy of the book in the original binding should have been printed on the same portion of the sheet and have the same watermark. This would seem to be strong evidence that the title-pages of both issues were printed by the same printer and at the same time."

THE BOOK IS VERY RARE.

[SEE ILLUSTRATION]

2300 —
A TALE

OF

ROSAMUND GRAY

AND

Old Blind Margaret.

BY CHARLES LAMB.

LONDON,
PRINTED FOR LEE AND HURST,
NO. 32, PATER-NOSTER ROW.

1798.

[NUMBER 796]

PRESENTATION COPY TO MISS BROOKES

797 LAMB (CHARLES). John Woodvil. A Tragedy.
London: Printed by T. Plummer, 1802

12mo, original pink boards (back worn, and covers loose), uncut. In a dark blue levant morocco solander case.

000 / FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*Miss Brookes with C. Lamb's respects.*" This was Lamb's first attempt at play writing, and he sent the manuscript to Kemble who promptly lost it. The poem "Helen" IS MARY LAMB'S FIRST APPEARANCE IN PRINT.

THE ONLY COPY KNOWN TO US IN THE ORIGINAL WRAPPERS
DATED 1805
OF ONE OF THE RAREST OF LAMB'S BOOKS FOR CHILDREN

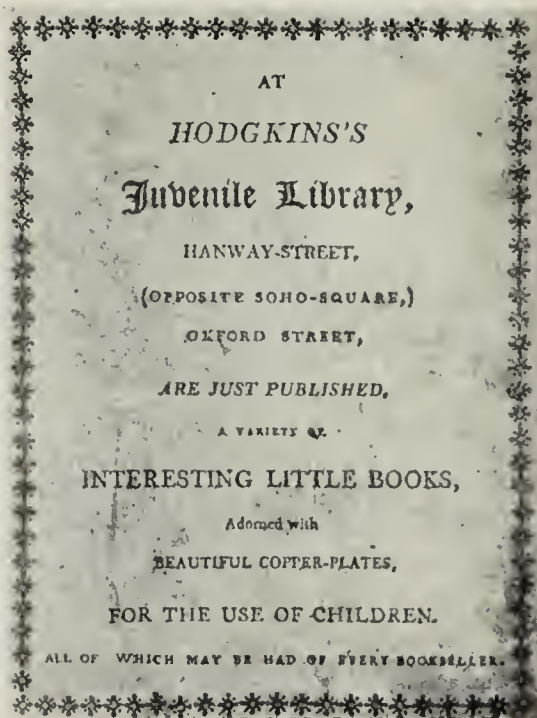
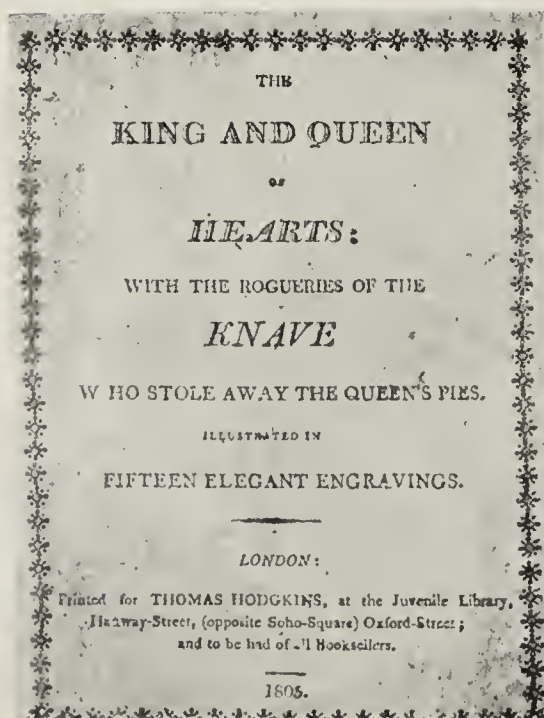
798 [LAMB (CHARLES).] The King and Queen of Hearts. *With 15 uncolored plates.*

London: Printed for Thomas Hodgkins, Novr. 18, 1805

Square 16mo, original blue printed wrappers (rebacked). In a blue levant morocco solander case by Riviere.

FIRST EDITION. FIRST ISSUE, AND THE ONLY COPY KNOWN WITH THE DATE ON THE WRAPPER, "1805." The full imprint on the wrapper of this copy is: London: Printed for Thomas Hodgkins, at the Juvenile Library . . . 1805." There is also a variation in the advertisement on the back cover (in comparison with the following copy), the present copy reading: "At Hodgkins's Juvenile Library," etc. There is a further difference between this copy and the following in that the border of this copy on the front cover is composed of asterisks; in the following copy, it is composed of double rules. Both copies are engraved throughout, but the impressions are much sharper in the present copy than in the following. Mr. Livingston, in his Bibliography of Lamb, p. 55, says: "The date on the engraved title-page is 1805 and it is possible that copies were issued having that date on the cover. Of the two early copies so far known, one has the cover dated 1806 and the other 1809."

[SEE ILLUSTRATION]



REDUCED FACSIMILE OF FRONT AND BACK WRAPPERS

[NUMBER 798]

799 [LAMB (CHARLES).] *The King and Queen of Hearts. With 15 uncolored plates.* London: Printed for Thos. Hodgkins, Novr. 18, 1805.

25 Square 16mo, original yellow printed wrappers (four leaves have the last line of verse trimmed away due to careless folding of the original binder). In a salmon levant morocco solander case.

FIRST EDITION, with the imprint on the front cover: London: Published at the Juvenile Library . . . 1808. On the back cover is the advertisement beginning "At the Juvenile Library."

AN UNCUT COPY WITH A LETTER BY LAMB

800 LAMB (CHARLES). *Tales from Shakespear. Designed for the Use of Young Persons. With 20 illustrations by William Blake.*

London: Printed for Thomas Hodgkins, 1807

2 vols., 12mo, original blue boards (rebacked); no labels, a little worn, and inner joints strengthened), uncut. In a brown levant morocco slip case.

00 FIRST EDITION. A LARGE UNCUT COPY, measuring 7 7/16 by 4 7/16 inches. This is a trifle larger than the measurements given by Mr. Livingston for an uncut copy.

LAIID IN THE FIRST VOLUME IS AN A. L. s. by Charles Lamb, to "My dear A [Allsop]. A SAD LETTER ABOUT HIS WISHES FOR THE FUTURE. "I hope it may be in the scheme of Providence that my sister may go first (if ever so little a precedence) myself next, and my good Exors [Executors] survive to remember us with kindness many years. God bless you," etc. With the Joshua Saunders bookplate in the second volume.

801 [LAMB (CHARLES).] *Stories of Old Daniel; or, Tales of Wonder and Delight. Frontispiece after Corbould.*

London: Printed for the Proprietors of the Juvenile Library, 1808

12mo, original calf (worn and rehinged, inner joints strengthened; no fly-leaves). In a half brown morocco slip case.

00 FIRST EDITION. SCARCE. This work was formerly "ascribed" to Lamb, but is now generally recognized as being by him. A comparison of lists of published works in the back of such books as "Tales from Shakespeare," "Poetry for Children", Mylius' "Book of Poetry," etc., invariably group "Stories of Old Daniel" in the list of Lamb's writings as they do "Mrs. Leicester's School" which is now well authenticated as being by Lamb and his sister.

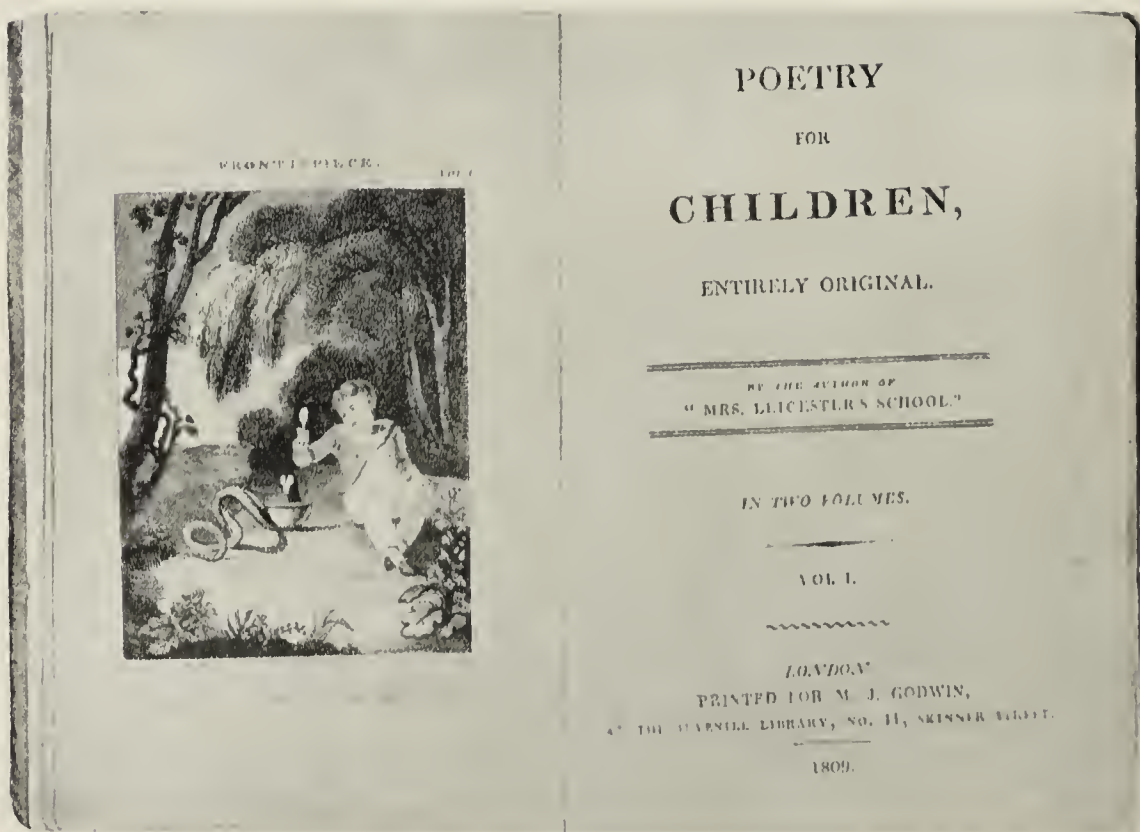
THE RAREST OF ALL LAMB'S BOOKS

802 [LAMB (CHARLES).] Poetry for Children, entirely Original. By the Author of "Mrs. Leicester's School." *Frontispieces.*

London: Printed for M. J. Godwin, at the Juvenile Library, 1809

2 vols., 16mo, original green boards, red roan backs, lettered lengthwise "Leicester's Poetry." In an olive levant morocco slip case, with flap.

8750-
FIRST EDITION. ATTRACTIVE COPIES OF THESE FASCINATING LITTLE BOOKS, OF WHICH NOT MORE THAN THREE OR FOUR COPIES HAVE SURVIVED. No copy was known until 1877. Mr. Livingston, in his Bibliography of Lamb says: "The most valuable and in many respects the most interesting book by Lamb . . . It seems to be impossible to determine just which pieces were by Charles and which by Mary." On the fly-leaf of each volume is the name of "Benigne S. Gray, 1821." A former owner has marked a number of verses in the first volume with a pencilled cross.



REDUCED FACSIMILE OF FRONTISPIECE AND TITLE-PAGE

[NUMBER 802]

803 [LAMB (CHARLES).] Simple Stories; in Verse. Being a Collection of Original Poems; designed for the Use of Children. *Engraved plates.*

London: Printed by R. Juigné, 1809

16mo, original marbled boards, red roan back (slight tear in back and half-title pasted down). In a half morocco slip case.

215-
A SCARCE LITTLE JUVENILE, written in the style of Charles and Mary Lamb, but not considered by Mr. Livingston as being by them, though Hazlitt describes it as being much in the style of their "Poetry for Children."

In an undated letter to Mrs. Norris, Mary Lamb writes: "Please accept THREE little books, and some of you give me a line to say you received them"

This reference of Mary Lamb to THREE little volumes suggests a third volume besides the "Poetry for Children." Can this be the THIRD? [we quote from Tuer's Preface to his reprint of "Poetry for Children."]

804 [LAMB (CHARLES).] *Felissa; or, the Life and Opinions of a Kitten of Sentiment. With 12 coloured engravings.*

London: Printed for J. Harris, 1811

30. 12mo, original boards, uncut, paper label on side (back worn).

FIRST EDITION. This work is attributed by Mr. Jaggard to Charles Lamb, and though not included in Mr. Livingston's Bibliography of Lamb, is accepted by many as being by him. With the Sir Warwick Morshead bookplate, and the name of Eliza Morshead written in two places.

805 [LAMB (CHARLES).] *Prince Dorus; or, Flattery put out of Countenance. With 9 colored plates.*

London: Printed for M. J. Godwin at the Juvenile Library, 1811

30. Square 16mo, original buff printed covers, with humorous vignette on back cover (covers somewhat time-spotted). In a half blue levant morocco slip case.

FIRST EDITION. EXCESSIVELY RARE. The plates are said to have been designed by Miss Flaxman, sister of the sculptor, but it is also claimed that they are by William Blake. No advertisements were apparently bound in this copy. The inner margins of the leaves have been re-enforced thereby greatly strengthening and preserving the little volume.

[SEE ILLUSTRATION]



PRINCE DORUS:
OR,
FLATTERY PUT OUT OF COUNTENANCE.
A POETICAL VERSION OF AN ANCIENT TALE.
ILLUSTRATED WITH A SERIES OF ELEGANT ENGRAVINGS

LONDON:
PRINTED FOR M. J. GODWIN,
AT THE JUVENILE LIBRARY, NO. 41, SKINNER STREET;
AND TO BE HAD OF ALL BOOKSELLERS AND JOYNS IN THE
UNITED KINGDOM.
1811.

REDUCED FACSIMILE OF FRONTISPIECE AND TITLE-PAGE

[NUMBER 805]

**THE EXCESSIVELY RARE FIRST EDITION OF
"BEAUTY AND THE BEAST"**

- 806 [LAMB (CHARLES).] *Beauty and the Beast: or, a Rough Outside with a Gentle Heart. A Poetical Version of an Ancient Tale. With 8 engraved plates, the first one colored by hand, and the folding sheet of music (backed).* London: Printed for M. J. Godwin, [1813]

150. Square 16mo, original boards uncut, (rebacked and new end papers). In a brown levant morocco solander case.

FIRST EDITION. EXCESSIVELY RARE, COMPLETE WITH THE FOLDING PLATE OF MUSIC. This copy has "surprise" in line 11 of page 7; "lord" in line 7 of page 12, etc. The Wallace copy had "surprize" and "Lord", with other slight variations of similar character. The front cover of the present copy has a reddish printed label, a border of rosettes surrounding the title, and the date "1813." The back has a woodcut pasted on, with the legend: "Go be a Beast! Homer." Livingston notes three varieties of covers, including one similar to the present. With the Robert Hoe and Arthur M. Brown bookplates.

**THE FIRST EDITION WITH ORIGINAL PLAY BILLS
FOR THE FIRST TWO PERFORMANCES
AND ANNOUNCEMENT OF ITS WITHDRAWAL**

- 807 [LAMB (CHARLES).] *Mr. H. or Beware a Bad Name. A Farce in Two Acts: as performed at the Philadelphia Theatre.* Philadelphia: Published by M. Carey, 1813

180. 16mo, unbound (loose), laid in a folio volume, with three Play Bills, brown levant morocco, inside borders, by Stikeman.

FIRST EDITION. EXCEEDINGLY RARE. This Farce was not printed in England until it was included by Lamb in his "Works" in 1818. It was played in New York in March 1807, but seems not to have been printed. It was again put on the stage in Philadelphia in 1812, and this First Edition is as it was then staged.

In England it was accepted by the Managers of the Drury Lane Theatre, and produced there for the First Time on Dec. 10, 1806. THE PLAY BILL FOR THAT PERFORMANCE IS PRESENT, AS WELL AS THE BILL FOR December 11th, where it is stated "The New Farce of Mr. H— performed for the first time last night . . . will be repeated for the 2d time To-morrow"; ALSO THE BILL FOR DECEMBER 12, 1806, WHICH HAS THE ANNOUNCEMENT "The New Farce of Mr. H— is withdrawn at the request of the Author."

- 808 LAMB (CHARLES). *The Works of Charles Lamb.* London: Printed for C. and J. Ollier, 1818

190. 2 vols., 12mo, original boards, uncut (backs repaired), paper labels. In a half brown morocco book-shaped slip case.

FIRST COLLECTED EDITION. FINE CLEAN COPY.

- 809 [LAMB (CHARLES).] *Ollier's Literary Miscellany in Prose and Verse by Several Hands. No. I.* London: C. and J. Ollier, 1820

155. 8vo, original printed wrappers, uncut. In a half blue levant morocco slip case.

FIRST EDITION. A VERY RARE LAMB PIECE, containing: "Death and the Drunkards" and "Observations on Sylvester's Du Bartas." With the Buxton Forman bookplate, and some pencil notes by him.

**FIRST EDITIONS OF "ELIA"
ONE A PRESENTATION COPY AND THE OTHER
WITH AN AUTOGRAPH LETTER**

810 [LAMB (CHARLES).] *Elia*. Essays which have appeared under that Signature in the London Magazine.

London: Printed for Taylor and Hessey, Fleet Street, 1823
The Last Essays of *Elia*. Being a Sequel to Essays published under that Name. London: Edward Moxon, 1833

2 vols., 8vo, crimson crushed levant morocco, gilt backs, gilt fillet borders on sides, inside dentelles, vol. 1 uncut, by Riviere. In a half red morocco book-shaped slip case.

FIRST EDITION. CHOICE COPIES. The First volume is an AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "*J. P. Collier Esqr. with the Author's best respects.*" Beneath this on the title-page Collier has written: "*The opposite page had upon it a brief note by Lamb which somebody has been so good and so honest as to cut & carry away, obviously in haste. J. P. C.*" The original paper label has been preserved, and is pasted on a leaf preceding the title-page.

In the second volume is an A. L. s. from Lamb to Allsop, 1 p., 8vo. "*It is too hot to write. Here we are, having turned you out of your beds, but willing to resign in your favor, or make any shifts with you . . . This damn'd afternoon Sun!*, etc."

On the back of the letter Allsop has written "*This is characteristic.*"

[SEE ILLUSTRATION]

*J. P. Collier Esq!
with the Author's best respects.*

[NUMBER 810]

PRESENTATION COPY TO MISS COLE

811 LAMB (CHARLES). *Album Verses*, with a few Others.

London: Edward Moxon, 1830

8vo, blue crushed levant morocco, elaborately gilt tooled with interlacing arabesques among scrollwork, designs of lines and dots, and flowing ornaments of leafy character, gilt back, wide inside dentelles; doublures and end leaves of crimson moiré silk, with dentelle borders, some edges uncut, by Zaehndorf. In a lined cloth box.

FIRST EDITION. A MAGNIFICENT COPY IN A HANDSOME BINDING. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*Miss Cole, with C. Lamb's respects.*"

[SEE ILLUSTRATION]

Miss Cole, with C. Lamb's respects

[NUMBER 811]

110. ✓
812 LAMB (CHARLES). Album Verses, with a Few Others.
London: Edward Moxon, 1830

12mo, original boards, uncut, paper label.

FIRST EDITION. FINE COPY. With the Francis John Field bookplate.

130. ✓
813 [LAMB (CHARLES).] Satan in Search of a Wife; with the Whole Process of his Courtship and Marriage; and Who Danced at the Wedding. By an Eye Witness. *Woodcuts and vignettes.*

London: Edward Moxon, 1831

16mo, original yellow printed wrappers, with a vignette repeated from the title-page (back slightly worn). In a green cloth case.

FIRST EDITION. SCARCE. The book, though published anonymously was advertised as "by the Author of Elia." On February 11, 1833, Lamb, who was evidently annoyed at this publicity, wrote to Moxon: "*I wish you would omit 'by the author of Elia' in advertising that damn'd 'Devil's Wedding'.*"

A PRICELESS LAMB MANUSCRIPT CONSISTING OF
EIGHTY MANUSCRIPT PAGES OF LAMB'S CONTRIBUTIONS
TO HONE'S "TABLE BOOK"

- 814 LAMB (CHARLES). The Original Manuscripts of Charles Lamb's Contributions to the "Table Book" of William Hone. Written on 80 folio pages.

Each leaf tipped on a guard, and the whole bound in folio, olive morocco. In a cloth box case.

A DELIGHTFUL COLLECTION OF THE ORIGINAL WEEKLY LETTERS WHICH LAMB SENT TO HIS FRIEND WILLIAM HONE, FOR INCLUSION IN HIS "TABLE BOOK," under the general title of "Garrick's Plays." While not covering the entire period embraced in the two volumes of this publication, it nevertheless constitutes HIS LETTERS FROM THE COMMENCEMENT OF THE SERIES TO NUMBER XXI (except XIV), XXXIV, and XLV.

Lamb begins these contributions with a letter to the Editor, signed, relating a visit to the British Museum where he discovered the wealth of material in the Garrick Collection of Plays, and he was so captured by them that he conceived the idea of a weekly letter to the "Table Book" which would include excerpts from this mine of Dramatic Poetry.

There is also laid in a letter from Lamb to Hone calling his attention to two errors in the Ninth Number, written in Lamb's characteristic emotional style: "*damnable Erratum (can't you notice it?) in the last line but two of the last Extract in No. 9 Garrick plays.*"

*'Blushing forth golden hair & glorious red'
a sun-bright line, spoiled
by Blush for Blushing*

also a few lines higher

*'Restrained Liberty attain'd is sweet' should have
a full stop. 'Tis the end of the old man's speech; these
little blemishes kill such delicate things: prose
feeds on grosser punctualities," etc.*

And then, his irritation passed, he writes: "*P.S. omitted above, Dear Hone. C.L.*" This precious volume was formerly in the Locker collection who bought it from the Moxon family, and he has made a brief Index of the Plays which Lamb has quoted from, which is laid in. These plays include: Day's "Parliament of Bees"; Chapman's "All Fools"; Middleton's "Game at Chesse"; Davenport's "City Night Cap"; Daniel's "Tethy's Festival"; Brome's "Asparagus Garden," etc. Several of the sheets contain private Notes to Hone in connection with the series. With the Frederick Locker and W. K. Bixby bookplates.

[SEE ILLUSTRATION]

Mr. J. J. J. J. J.

Given to the Editor

[illegible][illegible]

House well-writer C. Lamb

Garrick Plays.

From "King John and Mel. Cds." a Comedy by Robert Laenhardt acted in 1651.

John

PRESENTATION COPY FROM MARY LAMB

815 [LAMB (CHARLES).] Elia. First Series.

London: Edward Moxon, 1835

525. 8vo, original boards, uncut (worn and hinges broken, back fly-leaf missing). In a half red morocco slip case.

New Edition. Presentation copy from Mary Lamb, inscribed on the fly-leaf: "To Mrs. Morgan and Miss Brent from their dear friend Mary Anne Lamb."

FOUR PAGE LETTER FROM LAMB TO COLERIDGE
WITH A SONNET TO HIS SISTER AND COMMENTS
ON COLERIDGE'S "ODE ON THE DEPARTING YEAR"

816 LAMB (CHARLES). A. L. s., 4 pp., folio. Monday Morning at Office. To Samuel T. Coleridge. Initialed on the address portion, as there was no room elsewhere.

5100. A SPLendid LITERARY LETTER, FOR PRACTICALLY THE WHOLE OF IT IS OCCUPIED WITH HIS COMMENTS ON COLERIDGE'S "Ode on the Departing Year." Thus we can set the date of the letter as early in 1797, the date Lamb has written at the foot of the "Sonnet to my sister" which occurs on the third page of this letter:

*"Friend of my earliest years & childish days,
My joys, my sorrows, thou with me hast shared," etc.*

Lamb had obviously read the Poem by Coleridge with great care, which is evidenced by his congratulating him on his effective use of certain words and phrases, and also questioning the judicious use of others. Fully two and a half closely written folio pages may be classed as Lamb's comments of Coleridge's Ode.

[SEE ILLUSTRATION]

CHARLES LAMB'S COPY

817 [LAMB (CHARLES).] Barton (Bernard). A Widow's Tale. Woodcut vignette on title-page. London: Printed for B. J. Holdsworth, 1827

130. 12mo, original boards (rebacked), uncut. In a half blue morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "Charles Lamb with the Author's Love." Lamb evidently gave the book later to Thomas Westwood, as on the fly-leaf is the inscription in Westwood's hand: "Thomas Westwood from C. Lamb Esq."

On the inside front cover are several numerals in Lamb's hand.

Thus has been a sad long letter of business, with no room in
 it for what honest Bunyan terms heart-work. I have just
 room left to congratulate you on your removal to Stowey; to wish
 success to all your projects; to bid fair peace be to that house;
 to send my love & best wishes breech'd warmly after your dear Son,
 & his little David Hartley. If Lloyd be with you, bid him write
 to me: I feel to whom I am obliged, primarily, for 2 very
 friendly letters I have received already from him.
 A dainty sweet book that "Art & Nature" is -- I am at

London the 2^d January 1797
 J. J. Coleridge
 Stowey
 near Bridgewater
 Single Somerset

present re-re-reading, Priestly's examination of the people
 & how the Rogue strings 'em up, three together! you have
 no doubt read that clear, strong, humorous, most entertaining
 piece of reasoning. If not, procure it, & be exquisitely
 amused. I wish I could get more of Priestly's works.

Can you recommend me to any more books, easy of
 access, such as circulating shops afford

Monday God bless you & yours
 Morris & Mary is very unwell with a sore throat,
 at office & a slight species of scarlet fever. God
 bless her too.

PRESENTATION COPY FROM COLERIDGE TO LAMB

125. / 818 [LAMB (CHARLES).] Coleridge (Samuel Taylor). *The Statesman's Manual; or the Bible the Best Guide to Political Skill and Foresight: A Lay Sermon, addressed to the Higher Classes of Society, with an Appendix containing Comments and Essays connected with the Study of the Inspired Writings.* London: Printed for Gale and Fenner, 1816

8vo, old tree calf (hinges cracked). In a half brown morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "*Charles Lamb from S. T. Coleridge.*" A pencil note on the inside front cover states that this copy is from the collection of J. Dykes Campbell. The first portion of the volume has been profusely annotated by a former owner, but not by Coleridge or Lamb. In the Appendix are comments and essays connected with the study of the inspired writings, by S. T. Coleridge. Bound in, are an additional Lay Sermon dated London, 1817, and the Third Edition of "*Christabel*", dated London, 1816.

WITH AUTOGRAPH LETTER OF LAMB

370. / 819 [LAMB (CHARLES).] Coleridge (S. T.). *Letters, Conversations and Recollections of S. T. Coleridge.* With a Preface by the Editor, Thomas Allsop. London: Frederick Farrah, 1864

12mo, original green cloth, uncut. In a half green morocco slip case.

On the half-title is the following presentation inscription by T. Allsop: "*With T. Allsop's respects to the Revd. Charles Voysey in grateful acknowledgement of his great service to the cause of Truth and free thought.*"

LAI D IN IS A HUMOROUS LETTER FROM LAMB TO ALLSOP, 1 p., 12mo. [Jan. 28, 1829]. "*Dear Allsop. Old Star is setting. Take him & cut him into little Stars. Nevertheless the extinction of the greater light is not by the lesser light (Stella, or Mrs. Star) apprehended so nigh, but that she will be thankful if you can let the young Scintillation (Master Star) twinkle down by the coach on Sunday, to catch the last glimmer of the decaying parental light.*" etc.

20. / 820 [LAMB (CHARLES).] *The East-India Register and Directory for 1807. Folding map.* London: Printed by Cox, Son, and Baylis, [1807]

12mo, old calf (hinges cracked). In a half morocco slip case.

AN UNUSUAL MEMENTO OF LAMB'S POSITION IN THE EAST INDIA SERVICE. On page xii his name appears as a Clerk in the Accountant General's Office. With the Erastus Corning bookplate.

150. / 821 [LAMB (CHARLES).] Moxon (Edward). *Christmas. A Poem.* London: Hurst, Chance, & Co., 1829

8vo, original pink boards, uncut (back strip defective). In a half red morocco slip case.

FIRST EDITION. DEDICATED TO CHARLES LAMB, and by him Presented to J. Westwood, with the following inscription by the latter on the fly-leaf: "*J. Westwood from C. Lamb Esq.*"

CHARLES LAMB'S OWN COPY OF
"MRS. LEICESTER'S SCHOOL"

822 LAMB (CHARLES AND MARY). Mrs. Leicester's School: or, The History of Several Young Ladies, related by Themselves. *Engraved frontispiece.* London: Printed for M. J. Godwin, 1809

12mo, crimson crushed levant morocco, Jansen style, inside dentelles, linings of dark green China silk. In a red levant morocco slip case.

FIRST EDITION. FIRST ISSUE, with the leaves of advertisements at the end containing the announcements of "Tales from Shakespeare," "The King and Queen of Hearts," "The Adventures of Ulysses," etc., and single titles in the Table of Contents. CHARLES LAMB'S OWN COPY, WITH HIS AUTOGRAPH ON THE FLY-LEAF, together with a reported saying of a French Prisoner, having his leave to go home; and an Epitaph, which latter has been deleted, ALL IN THE HAND-WRITING OF CHARLES LAMB. Both the speech and the Epitaph were copied by Lamb in his commonplace Book, formerly in the Morrison collection, and fully described in Catalogue No. 5 of Alwin J. Scheuer.

Only three of the pieces in this book are by Lamb; the remainder are by his sister.

[SEE ILLUSTRATION]

C Lamb

Monsieur Desroches. French prisoner, having
his ~~let~~ leave to go home, — to Miss Semora

" Ah Madam ' I am too happy to ~~eat~~ eat
to sleep no more me I go to bed, & fall
asleep one hour; dream see my wife, my
children — wake, find so much better than
dream — am so so glad cannot dream any more —

Monum. Tetraem. Ch. Hugo Hore de Duffing

relinquens tres dilectos, & feliam unicum

una cum modestissima conjugis

quæ natus est Eucherius suis in aedem

Propheta et vidua planctum planctum
eloque voluit.

Adhæret pavimento ~~an~~ anima mea

[NUMBER 822]

- 230-
823 LAMB (CHARLES) AND LLOYD (CHARLES). Blank Verse.
London: Printed by T. Bensley, 1798

16mo, original yellow boards, uncut (back somewhat worn, leaves time-discolored, and hinges strengthened), paper label. In a brown levant morocco so-lander case.

FIRST EDITION.

PRESENTATION COPY FROM CHARLES LAMB

- 2700-
824 [LAMB (CHARLES) AND WHITE (JAMES).] Original Letters, &c. of Sir John Falstaff and his Friends; now first made public by a Gentleman, a descendant of Dame Quickly, from Genuine Manuscripts which have been in possession of the Quickly Family near Four Hundred Years. *Frontispiece.* London: Printed for the Author, 1796

12mo, purple crushed levant morocco, gilt back, gilt fillets on sides, inside dentelles, gilt edges, by Stikeman. In a purple levant morocco slip case.

FIRST EDITION. CHOICE COPY. AUTOGRAPH PRESENTATION COPY FROM CHARLES LAMB, inscribed on the fly-leaf: "*James Chaffin Esqr. with Charles Lamb's respects.*"

It is now generally thought that if Lamb did not actually write the Preface, he at least collaborated in its production. Canon Ainger states that Southey believed Lamb had a hand in the work. With the Charles B. Foote bookplate.

[SEE ILLUSTRATION]

*James Chaffin Esq.^r
with Charles Lamb's respects*

[NUMBER 824]

- 20-
825 [LAMB (CHARLES) AND WHITE (JAMES).] Original Letters &c. of Sir John Falstaff, selected from Genuine Manuscripts which have been in the possession of Dame Quickly and her Descendants near Four Hundred Years. *Frontispiece.*

Philadelphia: Published by Robert Desilver, 1813

16mo, original gray boards (worn, and front cover loose), some lateral edges uncut. In a red levant morocco slip case.

FIRST AMERICAN EDITION. RARE. The name "Falstaff" is misprinted on the cover "Fasstaff."

- 65-
826 [LAMB (MARY).] Westwood (T.). Poems.

London: H. Hughes, 1840

8vo, original green cloth, uncut (occasional foxings). In a half green morocco slip case.

FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*Miss Lamb with the grateful remembrance of the Author.*" Beneath this inscription is the name of Miss Parsons, 1847.

827 LANDOR (WALTER SAVAGE). Moral Epistle, respectfully submitted to Earl Stanhope.

London: Printed for T. Cadell, Junr. and W. Davies, 1795

12mo, brown crushed levant morocco, Jansen style, inside dentelles, gilt edges, by Riviere.

FIRST EDITION. FINE COPY. EXTREMELY RARE. LANDOR'S SECOND PUBLICATION. ONLY A FEW COPIES ARE KNOWN TO EXIST. With the John Drinkwater bookplate, and with his autograph on the fly-leaf.

PRESENTATION COPY FROM THE AUTHOR

828 LANDOR (WALTER SAVAGE). Imaginary Conversations of Literary Men and Statesmen. The Second Edition, Corrected and Enlarged.

London: Henry Colburn, 1826-9

5 vols., 8vo, fawn calf, gilt fillets on the back and sides (rubbed).

FIRST EDITION OF THE LAST THREE VOLUMES. AUTOGRAPH PRESENTATION COPY, inscribed on the half-title of Vol. I: "*To the Honorable Hugh Cholmondeley, Walter Savage Landor, with high esteem and affectionate regard. London, Sept. 30, 1832.*" The last two volumes of this work appeared in 1829, with the words "Second Series" on the title-pages. Vol. II of this "Second Series" contained, however, additional titles and half-titles, enabling them to be bound uniformly with the three earlier volumes. These additional leaves have been bound in their proper places in these copies, being substituted for the published titles. Bound in at the end of the last volume are two additional "Imaginary Conversations", being "P. Scipio Emilianus, Polybius, Panetius" and "Solon and Pisistratus", each with separate pagination, of 37 and 12 pages respectively.

[SEE ILLUSTRATION]

*To the Honorable
Hugh Cholmondeley
Walter Savage Landor
with high esteem and
affectionate regard*

*London
Sept. 30. 1832*

[NUMBER 828]

- 45- 829 LANDOR (WALTER SAVAGE). A Satire on Satirists, and Admonition to Detractors. London: Saunders and Otley, 1836

8vo, original wrappers, paper label on the front cover, uncut (hinges cracked and small tear on the cover). In a blue cloth slip case.

FIRST EDITION. With the H. Buxton Forman and the John Quinn bookplates.

PRESENTATION COPY FROM THE AUTHOR
WITH AUTOGRAPH LETTER

- 830 LANDOR (WALTER SAVAGE). Works.

London: Edward Moxon, 1846

2 vols., royal 8vo, red levant morocco, gilt tooled backs, gilt fillets on the sides, gilt edges.

550- FIRST COLLECTED EDITION. AUTOGRAPH PRESENTATION COPY FROM WALTER SAVAGE LANDOR TO THE COUNTESS OF BLESSINGTON, inscribed on the front endpaper of Vol. I: "*To Marguerite, Countess of Blessington, from Walter Savage Landor, ever mindful what he owes to her hospitality, to her genius, and to the unrivalled graces of her conversation.*"

Inserted is an A. L. s., 4 pp., 8vo. [November 17, 1843,] with stamped address from envelope, from Walter Savage Landor to the Countess of Blessington. A FINE LITERARY LETTER, in which he mentions the "Book of Beauty" and the "Keepsake", edited by Lady Blessington, and writes of Sismondi: "*I am beginning to read Sismondi on the Italian Republic. It grieves me to think I never saw him while he was residing near Pescia. He expressed to Miss Maekenzie and Mr. Hutton a great desire to know me. This is among the highest honors I have received in literature; for there never was an honest man and seldom a wiser.*" etc. With the Countess of Blessington bookplate.

TENNYSON'S COPY

- 831 LANDOR (WALTER SAVAGE). Dry Sticks, Fagoted.

Edinburgh: James Nichol, 1858

8vo, light brown polished calf, gilt tooled back, gilt fillets on the sides, gilt inside dentelles, uncut, by Bedford. In a brown levant morocco slip case.

150- FIRST EDITION. SUPPRESSED AND VERY SCARCE. LORD ALFRED TENNYSON'S COPY, WITH HIS ARMORIAL BOOKPLATE ON THE INNER FRONT COVER, AND HIS AUTOGRAPH SIGNATURE, WRITTEN IN INK, ON THE FLY-LEAF. Tipped in is AN AUTOGRAPH MANUSCRIPT, SIGNED, BY WALTER SAVAGE LANDOR, written on a small oblong strip of paper (repaired in the fold), which reads: "*A certain fruit in France contains that for which mortals rack their brains, and likewise that which lovers call the loved, and which you hear from all. W. S. Landor.*" Also inserted is a lithographic portrait of Walter Savage Landor, by A. D'Orsay. With the Frederick Locker and William F. Gable bookplates.

- 832 LANDOR (WILLIAM SAVAGE). "A Reply from the 'Den'."

[London], 1858

45- An 8vo leaflet, printed on yellow paper.

VERY RARE. Not mentioned by Wise and Wheeler in their Bibliography of Landor as a separate printing—a leaflet on yellow paper. "At the time when Orsini's name became famous in Europe, England was called by the French Government a 'Den of Assassins,' and certain French Colonels threatened to put in a personal appearance in London. The following reply was given by Walter Savage Landor, and is now reprinted from the Journal in which it appeared." [Note at head of the poem].

- 15- 833 LANDSEER (EDWARD). A. N. s., 1 p., 8vo. The Club, 3 o'clock. To "Dear M." Signed with his initials. With an original landscape drawing, in pencil, signed and dated 1828. 2 pieces.

From the Collection of W. K. Bixby.

834 **LANGBAINE (GERARD)**. An Account of the English Dramatick Poets.

Oxford: Printed by L. L. for George West, and Henry Clements, 1691

8vo, original calf (front cover loose).

FIRST EDITION. A CLEAN CRISP COPY, with the rare leaf of Errata, the Appendix, and the leaf at the end with the title printed lengthwise on the page. With the Montague Guest bookplate.

835 **LEECH (JOHN)**. Portraits of Children of the Mobility. *8 fine lithographed plates, drawn from Nature by J. Leech.* With Memoirs and Characteristic Sketches by the Author of "The Comic English Grammar," etc. [Percival Leigh.] London: Richard Bentley, 1841

4to, original brown cloth (a little worn).

FIRST EDITION.

**TWENTY-TWO ORIGINAL WATER COLOR DRAWINGS
BY JOHN LEECH**

836 **LEECH (JOHN)**. Original Water Color Drawings by John Leech to illustrate A'Beckett's Comic History of Rome and England.

London, 1847-8

4to, crimson crushed levant morocco, gilt panelled back, multiple gilt fillet border on the sides, inside fillets, gilt edges, by Stikeman. In a marbled board slip case.

A SUPERB COLLECTION OF TWENTY-TWO ORIGINAL WATER COLORS BY THIS INIMITABLE ARTIST. The original drawings preserved in this album are among the finest examples of Leech's humor extant in their original form. The execution is most careful, and the coloring is as rich and brilliant as when first made. Nineteen of these drawings are for the "Comic History of England", and three for the "Comic History of Rome". Each drawing bears John Leech's signature in pencil, and a short note of identification, and has been inlaid to a uniform size, with hand-lettered titles in ink in the margin. The drawings for the "Comic History of England" are: "Ida quitting his Kingdom" (Book I, Vol. I, p. 15); "Soldier of the Period" (Book I, Vol. I, p. 36); "Thurkill's Little Account" (Book I, Vol. I, p. 39); "Elthelred despatching a letter by his Son" (Vol. I, Chap. 6, p. 41); "Flee English! Dead is Edmond!" (Vol. I, Chap. 7, p. 43); "Unpleasant position of King Harold" (Book II, Vol. I, p. 52); "The Bishop of Beauvais capturing Salisbury" (Vol. I, p. 109); "Edward pawning his Crown with the Archbishop of Treves" (Book III, Vol. I, p. 161); "Margaret of Anjou and her Child meeting the Benevolent Robber" (Vol. I, p. 277); "Richard III, and his celebrated Charger, White Surrey" (Vol. I, p. 307); "Henry VII taking a Chop with the Archbishop of Canterbury" (Vol. II, p. 2); "Election of Pope. Getting to the top of the Pole" (Vol. II, p. 40); "Birth of Princess Elizabeth" (Vol. II, p. 62); "Delight of Henry at having a Son and Heir" (Vol. II, p. 69); "Henry Wooing Catherine Parr" (Vol. II, p. 75); "'Bacon, ye great Moral Philosopher.' From a remarkable scarce print." (Vol. II, p. 145); "The White Oak. The Penderell Family have no idea where Charles is." (Vol. II, p. 212); "The Blue Bonnets coming over the Border" (Vol. II, p. 293); "Initial Letter" (Book I, Chap. VI). The three drawings for the "Comic History of Rome" are: "Tib. Gracchus canvassing" (p. 238); "Fulvia" (p. 291); and "Rash Act of Caius Gracchus" (p. 244).

THE DEDICATION COPY

- 837 **LEMON (MARK).** The Enchanted Doll. A Fairy Tale for Little People. *With illustrations by Richard Doyle.*

London: Bradbury and Evans, 1849

12mo, black morocco, gilt back, gilt panelled sides, with the name "Mary" within a central cartouche on both covers.

FIRST EDITION. This work was dedicated to Mary and Kate Dickens, and the present copy is THE ONE PRESENTED TO MARY DICKENS, as indicated by her name on the covers. Inserted is an autograph letter from Mamie Dickens to Mr. Chapman asking him to send her a copy of the "Child's History of England."

WITH AN ORIGINAL DRAWING

- 838 **LEVER (CHARLES).** Luttrell of Arran. *Illustrations by "Phiz."*

London: Chapman and Hall, 1865

8vo, brown levant morocco, inside dentelles, uncut, by Riviere.

FIRST EDITION. AT PAGE 124 AN ORIGINAL DRAWING IN PENCIL, OF THE PLATE IMMEDIATELY FOLLOWING "Mr. Dodge examining the Gimcracks," has been bound in.

- 839 **L'HYSTOIRE DU CHEVALIER AUX ARMES DOREE** et de Bethides & de la Pucelle surnommee Cueur dacier Et des grandes ioustes, conquests et faicts d'armes que fist le Cheualier estrange en plusieurs places pour soustenir son honneur. *Woodcut on the title-page, 10 woodcuts in the text, printer's mark, and floriated initials. Gothic type; title-page printed in red and black.*

A Paris, Pour Jean Bonsons, Libraire, demourant en la rue neuue nostre Dame, a Lenseigne saint Nicolas, n.d.

Small 4to, old calf, with the Bridgewater crest stamped in blind on the sides, gilt fillets (the leaves are slightly soiled, and there is a lateral marginal defect extending through the opening leaves, which has been repaired on the leaves affected; a few other minor marginal defects).

EXCEEDINGLY SCARCE FRENCH ROMANCE OF CHIVALRY. This volume is unmentioned and undescribed by either Brunet, Graesse, or other standard bibliographies. The woodcut illustrations appear to be of the 15th century, and the book itself must have been printed very early in the 16th. With the Bridgewater bookplate.

- 840 **LLOYD (CHARLES).** Poems on Various Subjects.

Carlisle: Printed by F. Jollie, 1795

8vo, original boards (rebacked), uncut (a few stains).

FIRST EDITION OF LLOYD'S FIRST VOLUME OF POEMS, written when he was only 20 years of age. FINE UNCUT COPY.

- 841 **LLOYD (CHARLES).** Desultory Thoughts in London, Titus and Gisippus, with Other Poems.

London: Charles and Henry Baldwin, 1821

12mo, original drab boards (worn, and front hinge cracked), uncut.

FIRST EDITION. Stanzas 36-38 of the first part of "Desultory Thoughts" present a portrait of Charles Lamb.

"Though you should walk
From Bow to Chelsea, nay from point most West
Of Cornwall's coast to house of John o' Groat,
That you would find his match I still must doubt."

25. - 842 **LOCKER-LAMPSON (FREDERICK).** London Lyrics. *With an illustration by George Cruikshank.* London: Chapman and Hall, 1857

12mo, original brown embossed cloth (a little worn, and front inner joint repaired).

FIRST EDITION.

- 2.50 843 **LOCKER-LAMPSON (FREDERICK).** London Lyrics. London, 1881

16mo, original red buckram, uncut.

ONE OF ABOUT 50 COPIES PRIVATELY PRINTED FOR PRESENTATION PURPOSES. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*Mr. & Mrs. G. H. Boughton with Mr. Locker's Compliments. Feby 1882.*" With 3 different Locker bookplates, including the one by Kate Greenaway, and the W. K. Bixby bookplate.

- 2.50 844 **LOCKER-LAMPSON (FREDERICK).** London Rhymes. London, 1882

16mo, original blue cloth, uncut.

ONE OF A FEW COPIES PRIVATELY PRINTED FOR PRESENTATION PURPOSES. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*Beverly Chew Esq. from Mr. Locker. Privately Printed.*" With the Beverly Chew bookplate.

THE AUTHOR'S PROOF COPY WITH HIS CORRECTIONS AND ADDITIONS

0. - 845 [**LOCKER-LAMPSON (FREDERICK).**] *My Confidences.* An Autobiographical Sketch. Addressed to my Descendants. No Imprint

Royal 8vo, lilac cloth, uncut. In a half morocco slip case.

THE AUTHOR'S PROOF COPY OF THE BOOK WHICH WAS NOT PUBLISHED UNTIL AFTER HIS DEATH, PROFUSELY ANNOTATED.

Locker commenced this work in 1888. He had two copies printed on hand-made paper, and at various times had additions printed which he pasted on the margins, as well as making corrections and emendations in manuscript. The work was not published until after Locker's death, when it was edited by his son-in-law the Right Hon. Augustine Birrell, and considerable portions were omitted.

These omitted portions include pages or paragraphs on Lord and Lady Nelson, Duke of Malakoff, Swinburne, Caldecott, Sir Edwin Landseer, George Cruikshank, and others.

Some of the references, which are found in THE PRESENT COPY and NOT in the printed work, occupy as many as 6, 8 and even 12 pages which Birrell decided to withhold.

A MOST INTERESTING AND DELIGHTFUL BOOK, ESPECIALLY IN THIS ORIGINAL STATE.

0. - 846 **LOCKER-LAMPSON (FREDERICK).** A Collection of Humorous Drawings and Caricatures in pen-and-ink and in color, by Frederick and Arthur Locker, neatly pasted in a 4to scrap-book.

A VERY AMUSING COLLECTION. The identity of each drawing has been established by "F. L." or "A. L." Practically each one has a note describing it; a bit of humorous dialogue; or quaint comment. A number of the caricatures are of his own family interest, but are none the less laughable and witty. With the Frederick Locker bookplate.

PRESENTATION COPY FROM THE AUTHOR

- 847 [LONGFELLOW (HENRY WADSWORTH).] Outre-Mer: or, a Pilgrimage to the Old World. By an American.
London: Richard Bentley, 1835

160. 2 vols., 8vo, contemporary calf, gilt panelled sides, gilt edges (worn).

FIRST ENGLISH EDITION. AUTOGRAPH PRESENTATION COPY FROM LONGFELLOW, inscribed: "*Miss S. C. Lowell, with the kindest regards of her friend, The Author, January 1, 1841,*" in the First Volume, and: "*Miss S. C. Lowell, 1841,*" in the Second Volume.

PRESENTATION COPY FROM THE AUTHOR

- 848 [LONGFELLOW (HENRY WADSWORTH).] Hyperion, A Romance.
By the Author of "Outre-Mer."
New York: Published by Samuel Colman, 1839

75. 2 vols., 8vo, original boards (a little worn), uncut, paper labels.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf of the first volume, in pencil: "*Clara with the kindest remembrances of the Author.*"

PRESENTATION COPY FROM THE AUTHOR

- 849 LONGFELLOW (HENRY WADSWORTH). Evangeline, a Tale of Acadie.
Boston: William D. Ticknor & Company, 1848

1150. 12mo, original brown cloth, uncut.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*B. W. Procter, Esq., with the cordial regards of the author. November 1847.*" With the William Harris Arnold bookplate.

PRESENTATION COPY FROM THE AUTHOR

- 850 LONGFELLOW (HENRY WADSWORTH). The Golden Legend.
Boston: Ticknor, Reed, and Fields, 1851

200. 12mo, original brown cloth, uncut.

FIRST EDITION. Inscribed on the half-title "*From the Author,*" in Longfellow's hand.

PRESENTATION COPY FROM THE AUTHOR

- 851 LONGFELLOW (HENRY WADSWORTH). The Courtship of Miles Standish, and Other Poems.
Boston: Ticknor and Fields, 1858

750. 12mo, original brown cloth.

FIRST EDITION. CHOICE COPY. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*Mrs. Thies with kindest regards of the Author.*" 1858."

PRESENTATION COPY FROM THE AUTHOR

- 852 LONGFELLOW (HENRY W.). Tales of a Wayside Inn. Title-page engraved on wood.
Boston: Ticknor and Fields, 1863

225. 12mo, half brown morocco, gilt tooled back.

FIRST EDITION. With the 22-p. advertisement of Ticknor and Fields preceding the text. AUTOGRAPH PRESENTATION COPY, inscribed by Longfellow on the front fly-leaf: "*Mrs. Thies with kind regards of the Author. Nov. 25, 1863.*"

- 853 **LONGFELLOW (HENRY W.).** The Masque of Pandora and Other Poems. Boston: James R. Osgood and Company, 1876

12mo, original green cloth, with gilt decorations.

FIRST EDITION. FIRST ISSUE, with the title-page misdated "1876" instead of 1875. EXCEEDINGLY RARE, being one of the few copies known in this state.

PRESENTATION COPY FROM THE AUTHOR

- 854 **LONGFELLOW (HENRY WADSWORTH).** Ultima Thule. *Portrait.* Boston: Houghton, Mifflin and Company, 1880

16mo, original blue cloth, uncut.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*Clara C. Thies with kind remembrances of the Author. September 25. 1880.*"

- 855 [**LONGFELLOW (HENRY WADSWORTH).**] Bates (Charlotte Fiske). Seven Voices of Sympathy, from the Writings of Henry Wadsworth Longfellow. Edited by Charlotte Fiske Bates. Boston: Houghton, Mifflin and Company, 1882

16mo, original brown cloth.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE EDITOR, inscribed on the fly-leaf: "*Mrs. Louis Thies, With love, and New Year's greetings from Charlotte Fiske Bates. Cambridge, Dec. 1882.*"

THE CHOICE HUTH COPY

- 856 **LOVELACE (SIR RICHARD).** Lucasta: Epodes, Odes, Sonnets, Songs, &c., to which is added Aramantha, a Pastorall. *Engraved title-page and portrait of Lucy Sacheverell, both by Faithorne after Sir Peter Lely.* London: Printed by Tho. Harper, 1649

Small 8vo, polished calf, gilt back, gilt fillet borders on sides, gilt edges. In a fawn levant morocco solander case. (The two blank leaves have not been bound in, and a few headlines have been slightly trimmed into).

FIRST EDITION. A SUPERB COPY. EXTREMELY RARE. WITH THE SHEET "B" IN ITS FIRST STATE, having the spelling "Warres" instead of "Wars" as it appears in the reprinted sheet. Beverly Chew remarked concerning this first state of sheet "B", that the Hagen copy was the only one he had seen. His own copy had that sheet reprinted. With the Joseph Haslewood and Huth bookplates.

PROOF COPY, WITH LOWELL'S AUTOGRAPH CORRECTIONS

- 475-
857 **LOWELL (JAMES RUSSELL).** Address delivered before the Birmingham and Midland Institute, at Birmingham, on Monday, October 6th, 1884. [London: Harrison and Sons, 1884]

4to, stitched as issued, with printed front wrapper, 24 pp. (a few corners ragged and small ink stain on the last three leaves). In a red crushed levant morocco solander case.

PROOF COPY STRUCK OFF FOR THE AUTHOR'S PRIVATE USE WHILE DELIVERING THE ADDRESS, AND FOR MEMBERS OF THE PRESS. PRINTED ON ONE SIDE OF THE PAPER ONLY, IN WHICH STATE ONLY A VERY FEW COPIES WERE ISSUED, AND ONLY THREE COPIES ARE KNOWN TO HAVE SURVIVED. THIS WAS LOWELL'S OWN COPY, WITH MARGINAL ADDITIONS IN HIS OWN HAND ON PAGES 7, 9, and 16, and his autograph signature laid in. A letter enclosed says: "*The original and the Arnold copies are the only survivors of the London Proof Copies,*" but another copy is in a New York collection, making in all three copies known in America. This address was delivered by Lowell on the occasion of his assuming the Presidency of the Birmingham and Midland Institute, during his term as American Minister to England. Lowell presented the original to Mr. Wilson King, at whose house in Birmingham he was entertained at the time. Laid in are three autograph letters from Mr. Wilson King to Mr. Jacob C. Chamberlain, relating to the address, two letters from Mr. Davis, and other letters and notes of Mr. Chamberlain giving changes in the Wilson King copy. A proof of the cover of the Birmingham pamphlet edition, in which form this address was afterward reprinted, is also laid in. With the Jacob Chester Chamberlain, Walter Thomas Wallace, and William Harris Arnold bookplates.

WITH ALL THE CANCELLED DEDICATION LEAVES

- 360-
858 **LUCANUS (MARCUS ANNAEUS).** *Pharsalia: or The Civill Warres of Rome, betweene Pompey the great, and Ivliivs Caesar.* The whole ten Bookes Englished by Thomas May. *Engraved title-page, by Hulsius.* London: Printed for Thomas Iones and Iohn Marriott, 1627 [Also:] A Continuation of Lucan's Historically Poem till the death of Ivliivs Caesar. By T. M. *Engraved title-page, by Cockton.* London: Printed for James Boler, 1630

2 vols. in one, 12mo, suede calf, gilt and blind tooled fillet borders. In a mottled calf slip case.

FIRST EDITION OF EACH VOLUME, WITH ALL THE SCARCE DEDICATION LEAVES WHICH WERE CANCELLED. FINE CLEAN COPY. These Dedication leaves are so seldom found together that the Grolier Club Catalogue states that no such copy is known to exist. Leaves D5, and Q2, are probably original, and the remainder have probably been inserted, namely: F2, H, M, and O. Of these D5, F2, H, and O have been slit as a sign that they have been cancelled, and in F2, H, and O the slits have been repaired. The Jolley-Heber-Britwell copy, with the Jolley bookplate and the Heber lot number ticket.

BEN JONSON'S COPY

- 1700-
859 **MABBE (JAMES).** *The Spanish Bawd, Represented in Celestina: or, The Tragicke-Comedy of Calisto and Melibea.* Ornament on the title-page.

London: Printed by J. B. And are to be sold by Robert Allot, 1631

Small folio, original calf. In a brown levant morocco solander case.

FIRST EDITION, AND A BEAUTIFUL CLEAN CRISP COPY. This play is said to be the longest that was ever published. It comprises twenty-one acts, and was written originally in Spanish by Fernando de Roxas de la Puebla de Montalvan. A MOST INTERESTING ASSOCIATION COPY, having on the top margin of the title-page THE AUTOGRAPH SIGNATURE OF BEN JONSON, thus: "*Ben: Jonson*", and below, just above the ornament, THE AUTOGRAPH OF HIS FRIEND FRANCIS CORNWALLIS, inscribed "*Fran: Cornwallis*", both of which are excessively rare. With the Herschel V. Jones bookplate.

COMPLETELY EXTRA-ILLUSTRATED

- 860 **M'CARTHY (JUSTIN).** *History of Our Own Times. Illustrations.*
London: Chatto & Windus, 1879-97

5 vols. extended to ten, 8vo, crimson crushed levant morocco, Jansen style, inside dentelles, uncut, by Riviere.

FIRST EDITIONS OF ALL EXCEPT THE FIRST TWO VOLUMES. THIS IMPORTANT HISTORICAL WORK IS MAGNIFICENTLY AND COMPLETELY EXTRA-ILLUSTRATED with nearly 600 fine portraits of all the important characters of the period from the accession of Queen Victoria to the Diamond Jubilee, and in addition, 148 Autograph Letters, Notes, etc., of many of the more important men and women who became famous during this half century.

The autographic material which adds greatly to the interest and value of this splendid history, comprises not only those who became politically and diplomatically prominent, but also includes those celebrated in the fields of science, literature, exploration, war, etc.

Among those represented are: Queen Victoria, Napoleon, Thackeray, Dickens, Kossuth, Ruskin, Cardinals Manning and Wiseman, Faraday, Huxley, Herschel, William Black, Bulwer-Lytton, Prince Esterhazy, Prince Talleyrand, and others.

- 861 **MALTHUS (T. R.).** *An Essay on the Principle of Population; or, a View of its Past and Present Effects on Human Happiness. With the Additions in a separate volume.*

London: Printed for J. Johnson, 1807
and

London: John Murray, 1817

Together 3 vols., 8vo, original boards, uncut (rebacked, and new labels on the first two volumes).

- 862 **MANUSCRIPT.** Bhavabhuti. *Ramayana, Uttara-Rama [Rama's Later History of Uttara-Rama]. Original Hindu manuscript, written in Telinga characters on both sides of 325 leaves or strips of palm leaves; written across the leaf in long lines, about 7 lines to the page, each leaf measuring from $15\frac{3}{4}$ to $16\frac{1}{4}$ inches in length, by $1\frac{1}{4}$ to $1\frac{7}{16}$ inches in width. With two holes punched through the leaves, and heavy wooden protecting pieces, through which cords are drawn.*
[India, Early Eighteenth Century]

EXCEEDINGLY RARE TELINGA MANUSCRIPT, WRITTEN ON PALM LEAVES. PROBABLY THE ONLY ONE IN AMERICA. This ancient Hindu drama, "Uttara-Rama", written by the poet Bhavabhuti early in the eighth century, is founded on some of the incidents in the old Epic Poem of the Ramayana, or History of the Loves of Rama. A translation of Bhavabhuti's drama was made by Prof. S. H. Besvalker, Deccan College, India, and published in the Harvard Oriental Series, Vol. XXI, 1915, with the original text and notes in the two volumes following, XXII and XXIII in the same series. The translator states in his preface that in preparing his text he made use of the various palm-leaf manuscripts preserved in the British Museum, the earliest copy of the drama having been written in the eleventh century. The present copy is supposed to have been written in the early part of the eighteenth century, but it may have been much earlier.

430. ✓
863 [M[ARLOWE] (C[HRISTOPHER]) AND D[AVIS] (J[OHN]).] All
Ovids Elegies: 3 Bookes. By C. M. Epigrams by J. D. *Ornament.*
At Middlebovrgh, n.d. [ca. 1598]

Small 8vo, calf, gilt fillet tooling and edges.

There were several undated editions about this time, of which this is the third or fourth; the first two were 12mos. A note on the fly-leaf states: "This work was ordered to be burnt at Stationers Hall in 1599 by the command of the Archbishop of Canterbury. Notwithstanding the tendency of the Elegies the language is elegant—the author of the Epigrams was styled 'our English Martial'."

IN CONSEQUENCE OF THIS OFFICIAL SUPPRESSION THE BOOK IS NATURALLY VERY RARE. The second version of Elegia 15. Book 1. by B. I., was probably by Ben Jonson. If so, IT WAS HIS EARLIEST PRINTED WORK. The Freeling-Corser-Huntington-Chew copy, with the Francis Freeling and Beverly Chew bookplates.

40. ✓
864 [MARVELL (ANDREW).] Advice to a Painter, &c.
[London, 1666]

Folio, 4 leaves, folded, deckle edges.
FIRST EDITION.

310. ✓
865 MARVELL (ANDREW). Miscellaneous Poems. *Engraved portrait, and device on title-page.* London: Printed for Robert Boulter, 1681

Folio, green crushed levant morocco, Jansen style, inside dentelles, gilt edges, by the French Binders. (Inner margin of portrait repaired, original paper defect on C2, and occasional stains).

FIRST EDITION. There are no pages 117-130 as with all copies.

MASEFIELD'S FIRST BOOK

210. ✓
866 MASEFIELD (JOHN). Salt-Water Ballads.
London: Grant Richards, 1902

12mo, original blue buckram, uncut.

FIRST EDITION. THE AUTHOR'S FIRST BOOK.

15. ✓
867 [MAY (THOMAS).] The Victorious Reigne of King Edward the Third. Written in seven Bookes. By his Majesties Command. *Engraved portrait of Edward III, apparently by R. Vaughan.*
London: Printed for T. Walkley and B. Fisher, 1635

Small 8vo, polished calf, gilt fillet borders on sides, inside dentelles, gilt edges, by Bedford.

FIRST EDITION. FINE COPY. This is one of the many works May wrote for his patron, Charles I.

WITH AN ORIGINAL DRAWING BY "PHIZ"

160. ✓
868 MAYHEW (AUGUSTUS). Paved with Gold or, The Romance and Reality of the London Streets. An Unfashionable Novel. *With illustrations by H. K. Browne.* London: Chapman and Hall, 1858

8vo, polished calf, gilt back, gilt fillet borders on sides, inside dentelles, uncut, by Riviere.

FIRST EDITION. AT PAGE 9 THE ORIGINAL DRAWING, IN PENCIL, FOR THE PLATE "The Asylum for the Houseless," by "Phiz" has been inserted. With the C. S. Bement bookplate.

ADAH ISAACS MENKEN'S ALBUM CONTAINING SWINBURNE'S POEM TO HER AND DICKENS'S LETTERS

869 MENKEN (ADAH ISAACS). Her Autograph Album.

4to, red morocco, ornately gilt tooled, with a crowned "M" on front cover.

AN AUTOGRAPH ALBUM OF ROMANTIC INTEREST.

On the verso of the thick board end-leaf Swinburne has been the first to address this fascinating woman in a poem entitled "Dolorida" in French. There are eight lines in all, commencing:

*"Combien de temps, dis, la belle
Dis, veux-tu m'être fidele?"*

and ending—

*"Pour un jour, pour une nuit,
Et s'enfuit."*

On the first page of the Album is a photograph of Adah Menken sitting on the knee of Alexandre Dumas père, with autograph inscription signed by him. A few pages on are two Autograph Letters, signed, by Charles Dickens. One dated July 10, 1865 reads in part: *"I thank you for the verses enclosed in your note. Many such enclosures come to me, but so few so pathetically written, and fewer still so modestly sent."* The other is dated October 21, 1867, in which he says: *"I shall have great pleasure in accepting your Dedication [of "Infelicia"] and I thank you for your portrait as a highly remarkable specimen of photography,"* etc. THIS IS THE ORIGINAL LETTER WHICH WAS REPRODUCED IN PART IN "Infelicia."

Other inscribed entries, including a poem in the handwriting of Longfellow, attest the fascination of Miss Menken. Two copies of the First Edition of "Infelicia" [one a variant], with an A. L. s. of the author laid in, accompany this volume, together with a Biography of Adah Isaacs Menken by Ed. James.

870 MERCER (CAPTAIN WILLIAM). Angliae Speculum: or Englands Looking-Glasse. Divided into two parts; the first part containing a brief description of these unnaturall wars in England, with some particular persons fomentors thereof discovered: The vast expences and the Glory of the famous City of London, in maintaining the Protestant Religion, and their priviledges displayed. The second Part Consisting of severall Speeches, Anagrams, Epigrams, Accrosticks and Sonnets. Brilliant frontispiece portrait of Lord Essex by William Marshall.

London: Printed by T. Paine, 1646

Small 4to, calf, gilt back, carmine edges (initials on title-page).

FIRST EDITION. FINE COPY. EXTREMELY RARE. WITH BOTH TITLE-PAGES, and the rare final leaf "Vpon the title of the Book." The portrait, which belongs in the book has been added since Luttrell had it. The Luttrell-Heber-Huth-Chew Copy, with bookplates of the last two.

WITH EIGHT LINES IN MEREDITH'S WRITING

871 MEREDITH (GEORGE). Poems.

London: John W. Parker and Son, [1851]

12mo, original green cloth, uncut (back inner joint rehinged). In a half green morocco slip case.

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, with the errata slip placed at the beginning of the Poems, having the diamond-shaped ornament in centre of the dash.

This book was issued at the author's expense, and 500 copies were issued.

Inserted at the front IS A MANUSCRIPT VERSE OF EIGHT LINES, beginning:

*"His for life & death are we!
She but one flower in a field!
We have given him bliss tenfold
In an hour to match her night!
Attila, my Attila!"*

With the William M. Anderson bookplate, and his autograph on the half-title.

PRESENTATION COPY FROM THE AUTHOR

- 475 ✓
872 MEREDITH (GEORGE). The Shaving of Shagpat. An Arabian Entertainment. London: Chapman and Hall, 1856

12mo, original red cloth (hinge worn, and somewhat soiled), uncut. In a half red morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "*To Captain Matse [?] with the regards of George Meredith.*"

PRESENTATION COPY FROM THE AUTHOR

- 200 ✓
873 MEREDITH (GEORGE). Farina: A Legend of Cologne. London: Smith, Elder, & Co., 1857

8vo, original bright green cloth (soiled), uncut. In a half green morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "*Eyre Crowe from George M.*"

With the advertisements at the end dated July 1857.

- 490 ✓
874 MEREDITH (GEORGE). The Ordeal of Richard Feverel. A History of Father and Son. London: Chapman and Hall, 1859

3 vols., 12mo, original dark brown cloth, uncut. In a half brown morocco book-shaped slip case.

FIRST EDITION. NICE UNCUT COPY. Laid in the first volume is a typed Agreement with Messrs. C. Kegan Paul & Co. for the publication of a six shilling edition, signed by George Meredith. This agreement is dated Nov. 3, 1877.

- 15 ✓
875 MEREDITH (GEORGE). Modern Love and Poems of the English Roadside, with Poems and Ballads. London: Chapman & Hall, 1862

12mo, original green cloth, uncut (name on title-page).

FIRST EDITION. NICE COPY.

WITH AN AUTOGRAPH LETTER RELATING TO
THIS AND OTHERS OF HIS BOOKS

- 375 ✓
876 MEREDITH (GEORGE). Emilia in England. London: Chapman & Hall, 1864

3 vols., 8vo, original purple cloth, uncut (some inner joints split). In a half purple morocco book-shaped slip case.

FIRST EDITION. NICE COPY. Inserted in the first volume is a 4-p A. L. s. from George Meredith to Messrs. Harper & Co. which is of a most interesting literary character:

"I send you proof sheets of the 1st. vol. of a new novel of mine, now being printed . . . This, as you will see, is called 'Emilia in England' & will be complete in 3 vols. 'Emilia in Italy' will follow next year. You have done me the honour to publish my 'Evan Harrington' . . . I wish consequently that you should have the early sheets of all my works . . . The present novel is of a different texture, and will not moreover offend as 'The Ordeal of Richard Feverel' is said to have done . . . May I ask whether you have seen the 'Shaving of Shagpat'? . . . Those who like it greatly," etc. With the André Raffalovich bookplate.

- 40 ✓
877 MEREDITH (GEORGE). The Tragic Comedians. A Study in a well-known Story. London: Chapman and Hall, 1880

2 vols., 12mo, original dark gray cloth, uncut (library labels in each volume).

FIRST EDITION. FIRST ISSUE. Later issues were in two volumes. With the advertisements at the end dated November 1880. With the John Quinn bookplate, pasted over a library label.

WITH A FINE LETTER FROM MEREDITH TO HENLEY
SENDING THESE BOOKS TO HIM

- 10- 878 **MEREDITH (GEORGE)**. A Collection of his Works. Comprising: Diana of the Crossways; Evan Harrington; Sandra Belloni; The Ordeal of Richard Feverel; Vittoria; Rhoda Fleming; The Egoist; Beauchamp's Career; The Adventures of Harry Richmond; The Shaving of Shagpat; The Tale of Chloe. London and New York, 1885-7

Together 11 vols., 12mo, cloth.

FROM THE LIBRARY OF WILLIAM E. HENLEY, with his name on the fly-leaf of several volumes. In "Diana of the Crossways" the following fine letter has been inserted:

"Box Hill, Dorking, May 9, 1887. Dear Mr. Henley: I have heard from our friend Louis Stevenson that it will not alarm you to receive a pile of books labelled mine, and weightier than anything likely to sail down the current of time. You have proved that you know them, as well as that you can be charitable to their faults. Moreover you have the English critic's rarest gift—capacity to praise the obscure in reputation, when a merit strikes you. This fructifying sun of praise did not shine much upon me while I was producing work. The deeper is my debt to those who distinguished me in the crowd. I am, most faithfully yours, George Meredith." With the John Quinn bookplate.

PRESENTATION COPY FROM THE AUTHOR

- 879 **MEREDITH (GEORGE)**. Sandra Belloni. Originally Emilia in England. New Edition. London: Chapman and Hall, 1886

12mo, original olive cloth, uncut (shaken). In a half green morocco slip case.

0- AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: *"To Gilbert of the Clan Farquhar. George Meredith."* The recipient has written his name and address on the cover of the book. An envelope addressed by Meredith to Farquhar is pasted on the inside front cover.

PRESENTATION COPY, AND CORRECTIONS BY MEREDITH

- 880 **MEREDITH (GEORGE)**. A Reading of Earth. London: Macmillan and Co., 1888

12mo, original green cloth, uncut. In a half blue morocco slip case.

70- FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: *"J. Rogers Rees from George Meredith,"* and the recipient's autograph beneath. On eight of the pages Meredith has corrected typographical errors.

- 881 **MEREDITH (GEORGE)**. Jump-to-Glory-Jane. A Poem. London, 1889

12mo, original white wrappers, uncut. In a half red levant morocco slip case.

5- THE PRIVATELY PRINTED FIRST EDITION, of which only 50 copies were printed for friends, by an unidentified admirer, and without the permission of Mr. Meredith. The authorized edition of this poem first appeared in 1892.

WITH AUTOGRAPH LETTER TO THOMAS B. MOSHER

- 882 MEREDITH (GEORGE). *Modern Love*. With a Foreword by E. Cavazza. Portland, Maine: Thomas B. Mosher, 1891

4to, maroon crushed levant morocco, gilt tooled flowers on the back and at the four corners of the sides, gilt inside fillets, uncut.

75. — LARGE PAPER EDITION. One of 10 copies on Japan vellum, numbered and signed by the publisher. AN INTERESTING AUTOGRAPH LETTER FROM GEORGE MEREDITH TO THOMAS B. MOSHER, IS LAID IN. Written on 2 pp., 8vo, with the original envelope, dated Box Hill, Dorking, March 3, 1892, the letter reads: "Sir, A handsome pirate is always half pardoned, and in this case he has broken only the upper laws. I shall receive with pleasure the copy of 'Modern Love' which you propose to send. I have it much at heart that works of mine should be read by Americans, Yours very truly, George Meredith."

AN IMMACULATE PRESENTATION COPY

- 883 MEREDITH (GEORGE). *One of our Conquerors*. London: Chapman and Hall, 1891

3 vols., 8vo, original blue cloth, uncut and mostly unopened.

400. — FIRST EDITION IN ALMOST UNOPENED CONDITION, the first two signatures of the first volume only, have been cut. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "*Mrs. Frederic Chapman with warm regards, George Meredith.*"

[SEE ILLUSTRATION]

Mrs. Frederic Chapman
with warm regards George Meredith
ONE OF OUR CONQUERORS. —

[NUMBER 883]

WITH AN AUTOGRAPH LETTER OF MEREDITH

- 884 MEREDITH (GEORGE). *Jump to Glory Jane*. Edited and arranged by Harry Quilter. *With 44 designs invented, drawn, and written by Laurence Housman*. London: Swan, Sonnenschein & Co., 1892

65. — 12mo, vellum gilt, uncut.

FIRST AUTHORIZED EDITION. One of 100 copies on Van Gelder paper. Inscribed on the fly-leaf: "*With the Author's Compts. October 12th 1892.*"

Laid in is an A. L. s. from the author to Mrs. Freiligrath Kroeken: "*All that is needed to say of me should be found in 'Men of the Time'. I do not minister to gossip. But if a photograph is anywhere to be had you shall have it . . . I am honored by your wish to treat of my books,*" etc. With the Emilie Grigsby and William F. Gable bookplates.

25- 885 **MEREDITH (GEORGE).** Lord Ormont and his Aminta. A Novel.
London: Chapman and Hall, 1894

3 vols., 12mo, original green cloth.

FIRST EDITION. One of 1500 copies. With the John Quinn bookplate.

**A BEAUTIFUL MEREDITH MANUSCRIPT OF THE DRAMATIC
VERSION OF "THE EGOIST"**

25- 886 **MEREDITH (GEORGE).** Original Written and Typed Manuscript of
the Dramatic version of "The Egoist." Written on 131 pp., 4to.

4to, green calf (rubbed).

25- AN IMPORTANT MEREDITH MANUSCRIPT, of which 53 pages are entirely in his
autograph. Of the remaining pages, there is scarcely one which does not contain
manuscript corrections by him, and some of the pages are so profusely altered
and changed as to be fairly considered as being entirely in autograph instead of
type. While Alfred Sutro's name appears on the title-page as co-arranger of
this dramatization, the corrections are, with one or two exceptions, entirely in
Meredith's autograph, and the manuscript pages are solely by him.

10- 887 **MEREDITH (GEORGE).** The Egoist. From the Novel by George
Meredith. Arranged for the Stage by George Meredith and Alfred
Sutro. London: Privately Printed by Clement Shorter, 1920

4to, wrappers, uncut. In a board slip case.

FIRST EDITION. One of 30 copies on hand-made paper, signed by Clement Shorter.

70- 888 **MEREDITH (GEORGE).** Original Autograph Manuscript of the
Poem "England before the Storm." Written on 2 pages, 4to, and
signed in full at the end. In a green cloth portfolio. [1891]

A FINE MANUSCRIPT, written in the characteristic blue ink, with some additions,
corrections, and changes. From the William Harris Arnold collection.

70- 889 **MEREDITH (GEORGE).** Original Autograph Manuscript of the
Poem "Hard Weather." Written on 6 pages, quarto, mounted back to
back and sewn with silk thread. In a blue cloth portfolio.

COMPLETE MANUSCRIPT, written in blue ink, with a few corrections and some
marginal additions.

25- 890 **MEREDITH (OWEN).** Autograph Manuscript of "Helias," with the
Legend of the Poem occupying the first page, the poem following, oc-
cupying 5 pages. Together 6 pp., folio.

Manuscripts of Owen Meredith are very rare.

50- 891 **MILL (HUMPHREY).** A Nights Search. Discovering the Nature
and Condition of all sorts of Night-Walkers; with their Associates.
As also, The Life and Death of many of them. Together with Divers
fearfull and strange Accidents, occasioned by such ill livers. Di-
gested into a Poeme. *Engraved frontispiece by Droeshout.*

London, Printed by Richard Bishop for Laurence Blacklock, 1640

Small 8vo, crimson crushed levant morocco, gilt tooled back, gilt panelled sides,
gilt inside dentelles, gilt edges, by Bedford (very small marginal tear in the
printed title).

FIRST EDITION. AN UNUSUALLY TALL AND FINE COPY, WITH THE EXCESSIVELY
RARE ENGRAVED FRONTISPIECE, and the preliminary leaf containing the lines of
verse "The Frontispiece explained." With the John Fenn, Robert Hoe, and
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Together 3 vols., small oblong 4to, half morocco (backs of two volumes defective, considerably worn; some leaves loose).

ORIGINAL SKETCH BOOKS USED BY JOHN EVERETT MILLAIS, CONTAINING NUMEROUS PENCIL SKETCHES OF FIGURES IN VARIOUS POSES, PORTRAITS, DETAIL STUDIES, etc., drawn on 137 pages, with three smaller sheets of sketches laid in, on one of which is a portrait of Mrs. John Ruskin. Laid in also are three letters, relating to these sketch books, one from Lady Mary Millais, daughter-in-law of the painter, to Mr. Frank Karslake; another by the same writer to Mr. Charles J. Sawyer, and a third from Alice Stuart Wortley to Mr. Sawyer.

A FINER COPY COULD NOT BE DESIRED

- 893 **MILTON (JOHN)**. Poems of Mr. John Milton, both English and Latin, Compos'd at several times. Printed by his true Copies. The Songs were set in Musick by Mr. Henry Lawes Gentleman of the Kings Chappel, and one of His Maiesties Private Musick. *Engraved portrait by William Marshall.*

London, Printed by Ruth Raworth for Humphrey Moseley, 1645

6750. — Small 8vo, original calf. In a dark blue levant morocco solander case.

FIRST COLLECTED EDITION IN THE ORIGINAL BINDING, WITH THE ORIGINAL BLANK LEAF PRECEDING THE PORTRAIT, rarely met with. A MAGNIFICENT AND EXCEPTIONALLY LARGE COPY, measuring 6 1/16 x 3 3/4 inches. This is the first published work of Milton to bear his name in full, and contains, with two exceptions, all his poems written prior to this date. All are First Editions except "Lycidas", "Comus", and the Shakespeare epitaph. There is a separate title-page to "A Mask of the same Author Presented At Ludlow-Castle, 1634", and also to the Latin Poems, which reads: Joannis Miltoni Londinensis Poemata. Londini, Typis R. R. Prostant ad Insignia Principis, in Coemeterio D. Pauli, apud Humphredum Moseley, 1645.

The latter have also separate pagination. There are names of early owners on the title-page and fly-leaf, and a manuscript note by a former owner on one of the margins. With the Marshall C. Lefferts and the John L. Clawson bookplates.

TENNYSON'S COPY

2000. — 894 **MILTON (JOHN)**. Poems of Mr. John Milton, both English and Latin, Compos'd at several times. Printed by his true Copies. The Songs were set in Musick by Mr. Henry Lawes Gentleman of the Kings Chappel, and one of His Maiesties Private Musick. *Engraved portrait by William Marshall.*

London, Printed by Ruth Raworth for Humphrey Moseley, 1645

Small 8vo, crimson crushed levant morocco, gilt tooled back, gilt panelled sides, gilt inside dentelles, gilt edges by Bedford (a few of the paginations have been trimmed close, as usual, and there are slight repairs to the title-page, affecting a few letters, and on the last leaf; the portrait has been skilfully remargined).

FIRST COLLECTED EDITION. EXCESSIVELY RARE. LORD ALFRED TENNYSON'S COPY, WITH HIS AUTOGRAPH SIGNATURE ON THE FLY-LEAF, written in his early small hand. With the Frederick Locker and the William Harris Arnold bookplates.

**A RARE BOOK
IN A BEAUTIFUL JEWELLED BINDING**

- 895 **MILTON (JOHN).** *Paradise Lost. A Poem in Ten Books.*
London: Printed by S. Simmons, 1669

Small 4to, light brown crushed levant morocco, doublures and fly-leaves of green levant morocco, gilt edges, by Sangorski and Sutcliffe. In a silk and plush-lined morocco solander case.

FIRST EDITION, WITH THE SEVENTH TITLE-PAGE.

50. — The covers are most elaborately inlaid and gold-tooled, the design employed on the front cover being that of the Serpent, with a Ruby eye, entwined around the "Tree of Knowledge," on which fruit is inlaid in red. An intricate strapwork border of Serpents surround the panel, in which are set 16 Garnets.

The decoration on the back cover is a Flaming Sword surmounted by a gold Crown, with Angel's Wings in white and gold on either side. A border of entwined Serpents forms a strapwork effect, as on the front cover.

The doublures are delightfully ornamented with a strapwork border in green and blue, enclosing a heavily studded ground, on which are gold leaves, the corners being inlaid with Cherub's Wings in white and gold. With the Phoebe Boyle bookplate.

**THE FIRST FLORIO'S MONTAIGNE IN SUPERB
ORIGINAL CONDITION**

- 896 **MONTAIGNE (MICHAEL DE).** *The Essayes or Morall, Politike and Millitaire Discourses of Lo: Michaell de Montaigne, Knight. . . .*
First written by him in French. And now done into English by [John Florio].
Printed at London by Val Sims for Edward Blount, 1603

90. — Folio, original calf, gilt tooled back, gilt panelled sides with corner ornaments of crowned fleurs-de-lys, with centre gilt ornaments (hinges partly repaired). In a brown levant morocco silk-lined box case, with snap locks.

FIRST EDITION OF FLORIO'S TRANSLATION. A CRISP COPY. The present copy contains the TWO FINAL LEAVES OF ERRATA, which are wanting in most copies. There is a different errata at the beginning. This copy was possibly bound for Henry, Prince of Wales, who used ornaments similar to those in the present binding. With the Sir Richard Newdigate of Arbury, 1709, bookplate, the Arbury Library label, and the R. B. Adam bookplate.

SEVENTH SESSION

NUMBERS 897-1057

WITH POEM WRITTEN IN BY THE AUTHOR

897 MOORE (GEORGE). Flowers of Passion.

London: Provost & Co., 1878

Small 4to, original black cloth, with gilt decorations (rubbed). In a blue morocco slip case.

FIRST EDITION OF MOORE'S FIRST PUBLISHED BOOK. EXCEEDINGLY SCARCE. With the Errata slip. ON THE VERSO OF THE DEDICATION LEAF IS A POEM OF THREE STANZAS, AND AN ENVOY, INSCRIBED AND SIGNED BY GEORGE MOORE, entitled: "*To Fluffie. The Ballad of Lovers*", dated February 11, 1878. We quote the first stanza:

*"Love lost in autumn's wintry gloaming,
Like reveller that meets a bier,
Heard hallowed voiced chants entombing
The roses withering and sere;
A West wind shed them there and here
Paving with crimson snow each bower;
And Love wept bitterly for fear . . .
Is there a blossom to break to flower?"*

AUTOGRAPH PRESENTATION COPY

898 MOORE (GEORGE). Martin Luther: A Tragedy, in Five Acts. By George Moore and Bernard Lopez. London: Remington and Co., 1879

12mo, original green cloth. In a green morocco slip case.

FIRST EDITION. EARLIEST ISSUE, OF EXTREME RARITY, with the final "o" in Bernardo cancelled by the binder on the back. AUTOGRAPH PRESENTATION COPY FROM GEORGE MOORE, inscribed: "*To my dear friends Madame de Coeltogon and Miss Stanby I send this book in memory of many hours spent together. George Moore.*"

WITH TWO UNPUBLISHED POEMS WRITTEN IN BY THE AUTHOR

899 MOORE (GEORGE). Pagan Poems. London: Newman and Co., 1881

12mo, cloth (shaken, one signature loose, covers slightly wrinkled). In a red levant morocco solander case.

FIRST EDITION. EXTREMELY RARE. With the title-page, which is usually lacking, and signed by Moore with his initials beneath the imprint. ON THE VERSO OF THE TITLE-PAGE ARE TWO POEMS INSCRIBED AND SIGNED BY GEORGE MOORE. The first, which we quote below, is entitled "*To both. G. C. and K. S.*", the second "*To one*", is of 12 lines.

*"Within my book sweet ladies look
And see my soul laid bare.
If would know how high, and low,
I am, why read it there."*

900 MOORE (GEORGE). A Modern Lover.

London: Tinsley Brothers, 1883

3 vols., 12mo, original green cloth, uncut (new end papers, and backs slightly wrinkled). In a half green morocco book-shaped slip case.

FIRST EDITION.

901 MOORE (GEORGE). A Mummer's Wife.

London: Vizetelly & Co., 1885

12mo, original cloth (front inside joint slightly cracked).

FIRST EDITION. No. III of Vizetelly's One-Volume Series. With the inserted slip reading: "Notice. This book has been placed in the Index Expurgatorius of the 'Select' Circulating Libraries of Messrs. Mudie and W. H. Smith Son."

CORRECTED PROOFS OF THE EARLY DAYS

902 MOORE (GEORGE). Mike Fletcher.

[London, 1889]

12mo, half red morocco, uncut. In half red morocco slip case.

ORIGINAL FIRST PROOFS OF THIS WORK, WITH NUMEROUS MARGINAL AND INTER-LINEAR CORRECTIONS AND ADDITIONS IN GEORGE MOORE'S AUTOGRAPH. On one page, where the margin was insufficient, a passage was typewritten on a separate slip of paper and pasted to the leaf. THIS VOLUME WAS PRESENTED TO EDWARD HERON-ALLEN BY GEORGE MOORE, according to an inscription by the former which reads: "*First Proofs of George Moore's 'Mike Fletcher'. Corrected in his own handwriting, & given to me by him, November 1889. Edward Heron-Allen.*"

Mounted on the fly-leaf is AN AUTOGRAPH NOTE FROM MOORE TO HERON-ALLEN, regarding this volume, as follows: "*Dear Heron Allen, Sorry not to have found you. I have the book. Yours as ever. George Moore. Come and see me.*" With the Edward Heron-Allen bookplate.

AUTOGRAPH PRESENTATION COPY, CORRECTED BY THE AUTHOR

903 MOORE (GEORGE). Impressions and Opinions.

London: Published by David Nutt, 1891

12mo, original red cloth, uncut. In a half maroon morocco slip case.

FIRST EDITION, WITH MARGINAL CORRECTIONS IN THE AUTHOR'S HAND. AUTOGRAPH PRESENTATION COPY FROM GEORGE MOORE, inscribed on the title-page: "*H. V. Barnett from George Moore. April 14, 1891.*"

CORRECTED PROOFS OF THE EARLY DAYS

904 MOORE (GEORGE). The Strike at Arlingford. Play in Three Acts.

London: Walter Scott, 1893

12mo, sewn for binding, uncut. In a half green morocco slip case.

ORIGINAL PROOFS OF THIS WORK, WITH OCCASIONAL MARGINAL CORRECTIONS IN GEORGE MOORE'S HAND.

THE ORIGINAL AUTOGRAPH MANUSCRIPT OF FOURTEEN CHAPTERS OF "ESTHER WATERS"

905 MOORE (GEORGE). Original Autograph Manuscript of "Esther Waters", Chapters 1-14. Written on 344 pages, folio. In a brown crushed levant morocco solander case.

A VERY FINE MANUSCRIPT. These Chapters are Complete, with the sole exception of the first two pages of Chapter I. Comparison with the printed book discloses the extensive changes Moore made in the Manuscript, before it reached the printer's hands. Chapters, paragraphs, and sentences were worked over so extensively that it was difficult at times to identify the chapter quickly. Even the numbers of the Chapters differ in the printed book from those indicated in the Manuscript, and there is a great quantity of matter in the printed book which is not in this Manuscript, and *vice versa*. With the John Quinn bookplate.

906 MOORE (GEORGE). Esther Waters. A Novel.

London: Walter Scott, 1894

12mo, original dark green cloth, uncut.

FIRST EDITION.

PRESENTATION COPY FROM THE AUTHOR

- 907 **MOORE (GEORGE).** Evelyn Innes. London: T. Fisher Unwin, 1898

8vo, original dark green cloth. In a half green morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed: "*For Mrs. Swinton with George Moore's kind regards 1898.*"

GALLEY PROOFS, WITH AUTHOR'S CORRECTIONS

- 908 **MOORE (GEORGE).** Lewis Seymour and Some Women.

[London, 1916]

4to, half olive levant morocco, gilt tooled back, uncut, by Sangorski and Sutcliffe. In a half olive morocco slip case.

FIRST GALLEY PROOFS OF THIS WORK, WITH NUMEROUS MARGINAL CORRECTIONS AND ADDITIONS IN MOORE'S HAND. Certain lengthy revised or additional passages have been typewritten on separate slips of paper and tipped on the margin. Inserted at the front of the volume is a L. s., by George Moore, dated London, January 15, 1916, relating to these proofs. It reads: "*Dear Sir, My secretary has left at your office the corrected proofs of 'Lewis Seymour and Some Women' and she tells me that you would like me to write a few lines to confirm her statement that these proofs were corrected by me. I herewith state that with few exceptions the corrections are mine. Yours truly, George Moore.*" For purposes of binding, the galley proofs have been cut to quarto size, and the volume supplied with a typewritten title-page.

PROOF SHEETS WITH AUTHOR'S CORRECTIONS

- 909 **MOORE (GEORGE).** Memoirs of My Dead Life of Galantries, Meditations and Remembrances, Soliloquies or Advice to Lovers, with many miscellaneous Reflections on Virtue & Merit.

London: William Heinemann, [1921]

8vo, unbound signatures, within wrappers, uncut. In a half green morocco slip case.

PROOF SHEETS OF THE LIMITED DEFINITIVE EDITION, WITH NUMEROUS MARGINAL CORRECTIONS AND ADDITIONS IN MOORE'S AUTOGRAPH, with the following signed inscription on the last page: "*Proof sheets of the new and final Edition of Memoirs revised and corrected by me. July 1921. George Moore.*" This edition was published by William Heinemann in 1921, being limited to 1030 copies on hand-made paper, numbered and signed by the author. The present First Proof Sheets comprise the text only, the title-page being supplied from a prospectus of the work, here used as a wrapper.

- 910 **MOORE (THOMAS).** Lalla Rookh, An Oriental Romance.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1817

4to, green levant morocco, gilt fillet borders on the back and sides, gilt edges.

FIRST EDITION. With the Dedication to Samuel Rogers dated May 19, 1817. Inserted are 3 oblong folio sheets of ORIGINAL MANUSCRIPT MUSIC SCORE BY HENRY R. BISHOP, being the symphonies and accompaniment of THOMAS MOORE'S SONG "WHY DOES SHE SO LONG DELAY". The words of the song are supplied between the staves, and the following inscription, in Bishop's hand, appears at the top of the first sheet: "*Reed. from Mr. Moore at his Cottage Sloperton Aug. 15, 1831. (No. 4). Song from the Anthology (Paul the Silentary) Why does she so long delay. Symphonies & aecompt. by Henry R. Bishop 1835.*"

THE POET'S OWN COPY

- 911 **MOORE (THOMAS).** Lalla Rook. Racconto Orientale in Prosa ed in Versi. Tradotto dall' Inglese da Tito Povirio Catti.
Torino: Vedova Pomba e Figli, 1818

410. —
12mo, mottled calf.

FIRST EDITION OF THIS TRANSLATION INTO ITALIAN, of Moore's famous poem.

THE POET'S OWN COPY, with his bookplate. He afterwards presented the volume as indicated by his autograph inscription on the lower margin of the title-page: "*Susan Hughes from Thomas Moore.*"

PRESENTATION COPY TO MARY SHELLEY

- 912 **MOORE (THOMAS).** The Epicurean, a Tale.
London: Printed for Longman [and others], 1827

45. —
16mo, crinkled calf, gilt edges. In a half brown morocco slip case. Second Edition. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "*To Mary Shelley from Thomas Moore. London, July 8, 1827.*" [A beginning has been made to cut this inscription from the leaf.]

- 913 **MORE (SIR THOMAS).** Epigrammata Thomae Mori Angli, Viri eruditionis pariter ac virtutis nomine clarissimi, Angliaeq; olim Cancellarii. *With an engraved title-page by Marshall preceding the printed title-page.* Londini: Typis I. H. Prostant ad Insignia Principis, in Coemeterio D. Pauli, apud Humphredum Mosley, 1638

140. —
16mo, old brown calf. In a mottled calf slip case.

FIRST EDITION. VERY RARE. JOHN EVELYN'S COPY, with his monogram in gilt on both covers. With the Robert Hoe and Beverly Chew bookplates.

- 914 **MORLEY (THOMAS).** A Plaine and Easie Introdvction to Practicall Mysicke, Set downe in forme of a dialogue: Diuided into three parts. The first teacheth to sing . . . The second treateth of descante . . . The third and last part entreateth of composition . . . *Elaborate historiated woodcut border on the title-page and woodcut musical notation throughout.* Imprinted at London by Humfrey Lownes, 1608

160. —
Folio, old calf (worn; hinges partly cracked; marginal wormhole through the opening leaves).

AN EXTREMELY INTERESTING EARLY TREATISE ON MUSIC, some of the notations at the end of the book being printed in red and black. With the John Stanley armorial bookplate.

- 915 **MORRIS (WILLIAM).** Sir Galahad: A Christmas Mystery.
London: Bell and Daldy, 1858

65. —
12mo, green crushed levant morocco, Jansen style, inside dentelles, uncut, by Riviere.

FIRST EDITION, AND THE FIRST SEPARATE WORK BY MORRIS.

PRESENTATION COPY TO HIS MOTHER

- 916 **MORRIS (WILLIAM).** The Life and Death of Jason. A Poem.
London: Bell and Daldy, 1867

240. —
12mo, embossed vellum, carmine edges. In a morocco bound cloth slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*Emma Morris from her affectionate Son the Author.*" The binding is evidently a special one done for his Mother.

WITH INSCRIPTION IN EACH VOLUME

917 MORRIS (WILLIAM). The Earthly Paradise.

London: F. S. Ellis, 1870-1

4 vols. in three, 12mo, half olive levant morocco, uncut, by Roger De Coverly.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, with inscription in each volume: *John Barnes, from his friend, the Author* (one volume reads "*from his friend William Morris*"). In the first volume, 2 A. L. s. have been inserted, one being to his publisher; also, a photograph of himself, a Socialistic letter "England and the Turks," and some newspaper clippings.

918 [MULCASTER (RICHARD).] In Mortem Serenissimae Reginae Elizabethae. Naenia consolans. *Device*.

Londini: Pro Edwardo Aggas, via longa sub quercu, 1603

Small 4to, brown levant morocco, Jansen style, inside dentelles, gilt edges, by Riviere.

FIRST EDITION. FINE COPY. With the Arbury Library book label.

919 NAUNTON (SIR ROBERT). Fragmenta Regalia, of Observations of the late Queen Elizabeth, Her Times and Favorites. *Device*.

Printed Anno Dom. 1611

Small 4to, mottled polished calf, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges, by Riviere. (A few faint marginal notes).

FIRST EDITION. FINE COPY. With the Arbury Library label.

LORD NELSON'S INSTRUCTIONS FOR SIR RICHARD
BICKERTON'S MOVEMENTS AT MALTA

920 NELSON (LORD HORATIO). Autograph "Memorandum for Sir Richard Bickerton to carry into Execution at Malta." 4 pp., 4to. Victory, December 17th, 1803. Signed "Nelson & Bronte." With address sheet and seal, the latter in perfect condition.

IMPORTANT INSTRUCTIONS TO ADMIRAL BICKERTON REGARDING THE MOVING AND SHIFTING OF VESSELS.

"The Brakel is intended to go home with the next convoy and the Agincourt to join her at Gibr. therefore the ships from the Levant, etc., are to be collected as soon as possible, as the Agincourt will not go to Malta a Sloop of War must be appointed to attend the convoy to Gibr. and then directed to return and join me on the rendezvous . . . Sir Richard is desired during his stay to give all the assistance in his power to our trade and in particular to take care that the first ships are not delay'd for want of convoy," etc.

On the first page is a stamp reading: "Selected from the papers of the late Admiral Sir Rich. Bickerton."

THE AUTHOR'S OWN INTERLEAVED AND ANNOTATED COPY

921 ORRERY (JOHN, Earl of). Pyrrha: An Imitation of the Fifth Ode of the First Book of Horace. London: Printed for R. Dodsley, 1741

Folio, contemporary red morocco, gilt back, gilt border, title lettered on side.

FIRST EDITION OF THIS IMITATION OF HORACE. The text is interleaved, and with additional leaves at front and end is filled with manuscript Notes. Six pages preceding the text contain the author's manuscript account of the writing of the Ode when he was in Ireland in 1736, amidst all his troubles, lawsuits and poverty. On the interleaves are numerous notes by the author, explaining and interpreting various passages and words.

55. 922 **PALGRAVE (FRANCIS).** The Golden Treasury of the Best Songs and Lyrical Poems in the English Language. *Vignette.*
Cambridge: Macmillan and Co., 1861

16mo, original green cloth, uncut (inscription erased from half-title). In a half green morocco slip case.

FIRST EDITION. Laid in, is an AUTOGRAPH POEM BY PALGRAVE, "Eutopia." Written on 1 p., 8vo. 3 stanzas of four lines each, signed and dated Nov. 9, 1882. The first verse reads:

*"There is a garden where lilies
And roses are side by side,
And all day between them in silence
The silken butterflies glide."*

110. 923 **PALMERIN D'OLIVA.** The First Part Shewing the Mirrour of Nobilitie, The Map of Honour, Anatomie of rare Fortunes, Heroicall Presidents of Love, Wonder of Chivalrie, and the most accomplished Knight in all Perfection. Turned into English by A. M. Palmerin d'Oliva. The Second Part containing his Rare Fortunes, Knightly Deeds of Chivalry, Happy Success in Love, and how he was crowned Emperour of Constantinople. *Black Letter.*

London: Printed for B. Alsop and T. Fawcet, 1637

2 vols. in one, small 4to, old russia, blind tooled sides (rebacked, lateral edge of title-page frayed, cover repaired, and inner joints strengthened).

FIRST EDITION. This work was condemned by the licentiate in "Don Quixote" to be torn into pieces and burnt, that not so much as the ashes might remain. The translator was Anthony Munday. The binding appears to be that of Roger Payne, judging by the style of the blind tooled borders and the end papers. With the Robert Pentland, Henry W. Poor and Walter T. Wallace bookplates.

PRESENTATION COPY FROM THE TRANSLATOR TO WILLIAM LAMBARDE, THE KENT HISTORIAN, AND INSCRIPTION ON THE FLY-LEAF IN HONOR OF QUEEN ELIZABETH, IN THE HANDWRITING OF THE FORMER

600. 924 **PATRIZI (FRANCESCO).** A Moral Methode of ciuile Policie Contayninge a learned and fruitful discourse of the institution, state and government of a common Weale. Abridged oute of the Cōmentaries of the Reuerende and famous clerke, Franciscus Patricius, Byshop of Caieta in Italye. Done out of Latine into Englishe, by Rycharde Robinson, Citizen of London. *Woodcut border on the title-page, having the Arms of the Stationer's Company at the top, caryatid figures on either side, and the initials "T. M." at the foot; woodcut initial letters; printed in Black Letter.*

Imprinted at London in Fleete-streate neare to S. Dunstons Church by Thomas Marsh, 1576

Small 4to, contemporary limp vellum, small diamond-shaped ornament, consisting of a floral design with a winged angel at each corner, stamped in silver on the sides, partly oxidised. In a red morocco box case.

FIRST EDITION OF THIS TRANSLATION, IN MAGNIFICENT CONDITION. PRESENTATION COPY FROM THE TRANSLATOR TO WILLIAM LAMBARDE, THE KENT HISTORIAN, inscribed in the upper margin of the title-page: "*Guilielmj Lambardj, ex dono ipsius interpretis. 5 feb. 1576.*" WITH THE FOLLOWING INSCRIPTION IN HONOR OF QUEEN ELIZABETH, WRITTEN ON THE FLY-LEAF IN THE TRANSLATOR'S HAND:

*"Salvam fac, Domine, Elizabetham,
Reginam nostram, Ancillam tuam;
Substitutosq. cunctos Angligenam,
Protegas & plebem, Iouah, suam.*

[DESCRIPTION CONTINUED ON FOLLOWING PAGE]

DEI IN TIMOREM,
PRINCIPIS HONOREM,
PATRIAEQ. AMOREM:
SUSCEPTUM HUNC
CONSECRIO QUALEM
CUNQ. LABOREM.

*Reor comune [sic] voluisse bonu
Recte est cunctis attulisse donu
Simplicitate & synceritate,
Per me Ry. Robinson."*

In his manuscript "Eupolemia" Robinson informs us that he presented Elizabeth in 1595 with a copy of the third part of his "Harmony of King David's Harp", and gives us an amusing description of the Queen's reception of it. The inscription quoted above looks as if it might have been written for the Queen's eyes, and that for some reason unknown this copy was diverted to Lambard: it is difficult otherwise to account for a copy presented to the historian having an inscription in praise of Queen Elizabeth signed by the translator. Collation: 4 leaves unsigned; a, 2 leaves; A-Z, in fours.

THE FIRST APPEARANCE OF "HOME SWEET HOME"

- 925 **PAYNE (JOHN HOWARD).** Clari: or, The Maid of Milan: An Opera, in Three Acts. The Overture and Music (with the exception of the National Airs) By Henry R. Bishop. London: John Miller, 1823

8vo, stitched, uncut, old paper wrappers. In a cloth box.

FIRST EDITION AND THE FIRST APPEARANCE OF "HOME SWEET HOME."

- 926 **PAYNE (JOHN HOWARD).** Original Autograph Manuscript of a portion of his Drama "Adeline, the victim of Seduction." Written on 22pp., 4to, with numerous corrections.

Evidently the first draft of the Manuscript, as there are duplications of scenes. From the William Harris Arnold collection.

- 927 **PEACOCK (THOMAS LOVE).** Two Autograph Manuscript Poems, both signed. 1. "Ye new order of Chivalrie," 16 stanzas of four long lines each; 2. The author of "Headlong Hall" and other familiar novels, "A goodlye ballad of Little John, shewing howe he raised a dyvell & how he coulde not laye himme," 19 stanzas of four lines each. Written on 8 pp., 4to.

Peacock was the intimate friend of Shelley, and his daughter became the first wife of George Meredith.

- 928 **PEMBROKE (WILLIAM HERBERT, EARL OF).** Poems . . . whereof many of which are answered by way of Repartee, by Sr. Benjamin Rudder, Knight. With several distinct Poems, Written by them Occasionally and Apart. London: Printed by Matthew Inman, 1660

Small 4to, old green morocco, with the Bridgewater crest stamped in blind on both covers, inside borders, gilt edges (title-page slightly shortened at top).

FIRST EDITION. Edited by John Donne the younger. With the Bridgewater bookplate and the H. V. Jones later library label.

**WITH AUTOGRAPH LETTERS OF TWO GREAT DIARISTS
SAMUEL PEPYS AND JOHN EVELYN**

- 929 **PEPYS (SAMUEL).** *Memoirs of Samuel Pepys, Esq., F.R.S.* Secretary to the Admiralty in the Reigns of Charles II. and James II. Comprising his Diary from 1659 to 1669, deciphered by the Rev. John Smith from the Original Short-Hand MS. in the Pepysian Library, and a Selection from his Private Correspondence. Edited by Richard, Lord Braybrooke. *13 engraved portraits and plates.*

London: Henry Colburn, 1825

2 vols., 4to, new brown boards, labels, uncut (some fox-marks).

2000.-
FIRST EDITION. A FINE COPY OF THIS FAMOUS DIARY, HERE DECIPHERED AND PUBLISHED FOR THE FIRST TIME. Laid in is an AUTOGRAPH LETTER SIGNED FROM SAMUEL PEPYS TO CAPTAIN HATTON, written on 2 pages, 4to, dated December 21, 1699, signed "S. P." Reading in part: "*And yet because I must bee profiteing from you, I have thought of a peece of Couch-Worke for you, & in ye intervalls of yor. other studys pray thinke on't for mee. 'Tis this. I have in mind (in imitation of Sr. Wm. Petty's Politicall) to try what I can doc in a Point, (that I think I could turne to good use) of Morall Arithmetick, or Morall Geometry; namely, the Proportion which ye General Probity or Improbability of Manners bears in one Age to that in another, in ye same Place or Nation (suppose England or London) or in different Nations or Places (suppose England & France, or London & Paris) in the same Age,*" etc. Laid in also is an important AUTOGRAPH LETTER SIGNED FROM JOHN EVELYN TO PEPYS, written on 1 page, folio, dated January 14, 1698/9. An extremely interesting letter of respect, in which mention is made of Mrs. Skinner, Pepy's housekeeper. Regarding this letter is laid in an article from the London "Times", which quotes it in full. Two pages of manuscript notes relating to Pepys are also included.

- 930 **PILKINGTON (GILBERT).** *The Tvrnament of Tottenham. Or, The wooing, winning, and wedding, of Tibbe, the recu's daughter there.*

Printed at London by John Norton, 1631

- 70.-*
BEDWELL (WILHELM). *A Briefe Description of the towne of Tottenham High-Crosse in Middlesex.*

London: Printed by Iohn Norton, 1631

2 vols. in one, small 4to, green levant morocco, inside dentelles, gilt edges (lower portion of the first title-page restored, and a few other repairs), by Riviere.

FIRST EDITIONS.

- 931 **PIOZZI (MRS. HESTER LYNCH).** *A. L. s., 4 pp., 4to, with address (small defect where sealed, not affecting the text).* Edinburgh, July 21, [1789]. To Samuel Lyons, in London.

80.-
A SPLENDID EXAMPLE OF MRS. PIOZZI'S CORRESPONDENCE, filling over three pages with friendly news about herself, her friends, her trip in Scotland, and her opinions on the political situation.

She says: "*. . . Meantime everybody is talking of Famine and Bloodshed, and filling each other's Heads, & their own Mouths with most tremendous Uproar—but mind what I say, and remember I was right about the King's Illness, I told you all along how it would end. My notion then is strictly this. I do believe that less than ten Years will scarcely suffice to quiet the Storm which these Com-motions have excited in France: that the present Sovereign will have much to suffer . . . This place would be too delightful was it clean . . .*" etc.

- 932 **PITT (WILLIAM, Earl of Chatham).** *The Speech of the Right Honourable The Earl of Chatham, in the House of Lords, on Friday the 20th of January 1775.*

London: Printed for G. Kearsly, 1775

210.-
4to, stitched, uncut. In a buff cloth folding case.

FIRST EDITION. FIRST ISSUE, with the half-title (not mentioned by Sabin.)

This was Pitt's celebrated Speech on the motion of a peaceful settlement with the colonists and removing the troops from Boston. Lord Hardwicke's copy, with numerous manuscript marginal notes by him.

my stories better than another. There is a vast variety of kinds and, in degree of value, these kinds vary — but each tale is equally good of its kind. The loftiest kind is that of the highest imagination — and, for this reason only, "Ligeia" may be called my best tale. I have much improved this tale since you saw it and I mail you a copy, as well as a copy of my best specimen, of analysis — "The Philosophy of Composition."

Do you ever see the British papers? Martin F. Tupper, author of "Proverbial Philosophy" has been paying me some high compliments — and, indeed I have been treated more than well. There is one "British opinion", however which I value highly — Miss Barrett's. She says: — "This word writing! — this power which is felt! The Raven has produced a sensation — a fit horror' here in England. Some of my friends are taken by the fear of it and some by the music. I hear of persons haunted by the 'Nevermore', and one acquaintance of mine who has the misfortune of possessing a 'Bust of Pallas' never can bear to look at it in the twilight. . . . Our great poet Mr Browning, author of Paracelsus etc is enthusiastic in his admiration of the rhythm. . . . Then there is a tale of his which I do not find in this volume, but which is going the rounds of the newspapers, about Mermerion [The Valdemar Case] throwing us all into most admired disorder or dreadful doubt as to whether it can be true, as the children say of ghost stories. The certain thing in the tale in question is the power of the writer & the faculty he has of making horrible improbabilities seem near and familiar." Would it be in bad taste to quote these words of Miss B. in your notice?

Forgive these egotisms, (which are rendered in

**A SUPERB POE LETTER
QUOTING MRS. BROWNING'S OPINION OF "THE RAVEN"**

933 POE (EDGAR ALLAN). A. L. s., 4 pp., 4to. New York, August 9, 1846. Recipient unnamed.

Preserved in a handsome green straight-grain morocco portfolio.

A LETTER OF SPIRIT AND ENTHUSIASM WITH AN ABSENCE OF HIS DEPRESSED MOODS AND MELANCHOLY. HE QUOTES MRS. BROWNING'S OPINION OF "THE RAVEN," AND REFERS TO "THE STYLUS" AS "THE ONE GREAT PURPOSE OF MY LIFE." HE ALSO MENTIONS WHAT HE CONSIDERS HIS BEST TALE.

"Never think of excusing yourself (to me) for dilatoriness in answering letters—I know too well the unconquerable procrastination which besets the poet . . . Were I to be seized by a rambling fit—one of my customary passions (nothing less) for vagabondizing through the woods for a week or a month together—I would not—in fact I could not be put out of my mood, were it even to answer a letter from the Grand Mogul, informing me that I had fallen heir to his possessions . . .

Were I in a serious humor just now, I would tell you frankly, how your words of appreciation make my nerves thrill . . .

Were all my Tales now before me in a large volume and as the composition of another—the merit which would principally arrest my attention would be the wide diversity and variety. You will be surprised to hear me say that (omitting one or two of my first efforts) I do not consider any one of my stories better than another . . . The loftiest kind is that of the highest imagination—and for this reason only, 'Ligeia' may be called my best tale . . .

There is one 'British opinion', which I value very highly—Miss Barrett's. She says:—'This vivid writing! this power which is felt! The Raven has produced a sensation—a fit horror' here in England . . . I hear of persons haunted by the 'Nevermore' . . . Our great poet Mr. Browning, author of 'Paracelsus', etc. is enthusiastic in his admiration of the rhythm' . . . Would it be in bad taste to quote these words of Miss B. in your notice? . . .

Touching 'The Stylus':—this is the one great purpose of my literary life . . . I wish to establish a journal in which the men of genius may fight their battles, upon some terms of equality, with those dunces the men of talent."

A slight tear has been repaired at the bottom of the letter, the fold strengthened and the first page contains a stain as of a hot iron having been placed upon it. Laid in, is a letter from Mr. G. E. Woodberry, Poe's biographer, in relation to this and other letters by Poe.

[SEE ILLUSTRATION, PRECEDING PAGE]

**BELIEVED TO BE THE ONLY COPY EXTANT
OF THE PROSPECTUS OF "THE STYLUS" WITH
FIVE LINES IN PENCIL BY POE
FROM THE WAKEMAN COLLECTION**

934 POE (EDGAR ALLAN). Original Prospectus of "The Stylus."

1 p., 4to Broadside Letter. In a red straight-grain morocco solander case.

IN ALL PROBABILITY THE ONLY COPY EXTANT, AS NEITHER MR. WAKEMAN (whose copy this was) NOR MR. P. K. FOLEY HAD EVER SEEN OR HEARD OF ANOTHER COPY.

On the back of the Prospectus is a pencil note of five lines by Poe, reading: "Please re-enclose the printed slips when you have done with them. Have you seen the article on 'The American Library' in the November No. of Blackwood, and if so, what do you think of it? E. A. Poe." With the Stephen H. Wakeman bookplate.

A BEAUTIFUL UNCUT COPY IN ORIGINAL WRAPPERS
OF POPE'S FIRST BOOK

- 935 [POPE (ALEXANDER).] An Essay on Criticism.
London: Printed for W. Lewis, etc., 1711

Small 4to, original blue paper wrappers, uncut. In an olive levant morocco so-
lander case (small hole in leaf of advertisements at the end). 2000.

FIRST EDITION. POPE'S FIRST BOOK, published anonymously when he was 23
years old, AND ONE OF THE RAREST OF ALL HIS WORKS.

Contains the half-title and the leaf of advertisements, both of unusual occurrence.
There are two issues of this year differing only in imprint. The other issue has
only the name of Lewis in the imprint, and it is not determined which is the
earlier. With the Beverly Chew bookplate.

- 936 POPE (ALEXANDER). Ode for Musick.
London: Printed for Bernard Lintott, 1713

Folio, brown crushed levant morocco, gilt tooled back, gilt fillets on the sides,
gilt inside dentelles, edges gilt on the rough, by Riviere (two insignificant mar-
ginal flaws in the paper).

FIRST EDITION. A LARGE COPY, IN IMMACULATE CONDITION, measuring 13 x 8½
inches. This is Pope's famous Ode on St. Cecilia's Day, and is thus described on
the half-title, which differs from the title-page.

- 937 POPE (ALEXANDER). Windsor-Forest. To the Right Honourable
George Lord Lansdown. London: Printed for Benard Lintott, 1713

Folio, sewn, unbound, uncut (upper margin of the title-page faintly discolored).
In a buff cloth folding case.

FIRST EDITION. A FINE UNCUT COPY, measuring 14½ x 9½ inches.

- 938 POPE (ALEXANDER). The Rape of the Lock. An Heroico-Comical
Poem. In Five Canto's. *Engraved frontispiece and 5 other plates, by*
Du Bosc after Du Guernier.

London: Printed for Bernard Lintott, 1714

8vo, original blue paper covers, uncut (some damp stains). In silk protecting
covers and in a green morocco solander case.

FIRST COMPLETE EDITION. CHOICE COPY. The poem was first issued in two can-
tos in "*Lintott's Miscellany*" in 1712. It is here rewritten and enlarged into
five cantos. With the Robert Hoe and Beverly Chew bookplates.

- 939 POPE (ALEXANDER). The Temple of Fame: A Vision.
London: Printed for Bernard Lintott, 1715

8vo, original blue paper wrappers, uncut.

FIRST EDITION. Beautiful copy. With the half-title, and the two leaves at
the end: "Proposals for Printing by Subscription the Works . . . of Jeoffrey
Chaucer," dated Jan. 19. 1714/5.

940 **POPE (ALEXANDER).** The Works of Mr. Alexander Pope. *Engraved frontispiece portrait of Pope by J. Richardson, and Vertue's large portrait inserted. An original pencil drawing of Pope by J. Richardson, Jr. is laid in.* London by W. Bowyer, for Bernard Lintot, 1717

FIRST COLLECTED EDITION OF POPE'S MISCELLANEOUS POEMS. The Epistle of Eloisa to Abelard first appeared in this collection. THIS IS AN HISTORICAL COPY, WITH A WEALTH OF ASSOCIATION INTEREST, and is particularly mentioned by Lowndes as being sold in the Heber sale.

Throughout the volume occur Pope's own manuscript annotations, in many cases quite copious, and with further emendations by both Malone and Richardson. On the fly-leaf is a long manuscript Poem "To Mr. Pope" by Miss Cowper, and on the half-title the autograph signature of J. Wilson Croker, the noted Johnsonian and Pope scholar.

ONE OF THE MOST INTERESTING ASSOCIATION VOLUMES IN EXISTENCE having been read for the author by "Mr. Walsh, Mr. Congreve . . ." and many others and having been owned by Jonathan Richardson, Sr., Jonathan Richardson, Jr., Edmund Malone, J. Wilson Crocker and Richard Heber.

5500.

REDUCED FACSIMILE OF POPE'S STATEMENT ABOUT
THIS COPY ON ONE OF THE FLY-TITLES

308

- 941 POPE (ALEXANDER). The Works of Alexander Pope. *Folding frontispiece portrait by Vertue* (slightly defective and repaired).

Vol. I. London: Printed by W. Bowyer, for Bernard Linton, 1717

Vol. II. London: Printed by J. Wright, for Lawton Gilliver, 1735

2 vols., 4to, contemporary mottled calf (hinges weak).

FIRST COLLECTED EDITION, of which the first volume is known in at least seven varieties, differing as to title-pages, pagination, headpieces, imprint, etc.

In Vol. II. appear the "Ethic Epistles," to Henry St. John, L. Bolingbroke, in much the same form as the Original Manuscript of the "Essay on Man" in the present collection, with the name "St. John" in the first line, altered to "Laelius" in the printed "Essay." With the Sir Robert Throckmorton bookplate.

- 942 [POPE (ALEXANDER).] The Odyssey of Homer. *Portrait of Homer and vignettes.* London: Printed for Bernard Lintot, 1725-6

5 vols., 4to, original boards, calf backs of a later period, uncut (inner edge of portrait remargined, and one title with damaged edges, due to careless opening, and corners of two "Proclamations" defective).

FIRST QUATRO EDITION, IN EXCEPTIONAL UN CUT CONDITION. This was published by subscription for Pope's sole benefit. With the W. R. bookplate.

- 943 [POPE (ALEXANDER).] Several Copies of Verses on Occasion of Mr. Gulliver's Travels. Never Before Printed.

London: Printed for Benj. Motte, 1727

Small 8vo, half olive morocco, by Roger De Coverly.

FIRST EDITION, with the half-title and final blank leaf. This is the separate issue of the Preliminary Verses which appeared in the Second Edition of "Gulliver's Travels." With a long pencil note by W. H. Hagen concerning this work on the fly-leaf. With the Locker-Lampson and W. H. Hagen bookplates.

- 944 POPE (ALEXANDER). The Dunciad. An Heroic Poem. In Three Books. *With the engraved Owl frontispiece.*

Dublin, Printed: London, Reprinted for A. Dodd, 1728

Small 12mo, red crushed levant morocco, gilt tooled, inside dentelles, gilt over red edges, by Riviere.

FIRST EDITION. Second Issue. This is 1A in Lefferts and C in Thoms. Page viii has fifteen lines. William I. Thoms' own copy with his "friendly" bookplate "From the Books of William I. Thoms, at the service of his Friends", and photograph; also with the Beverly Chew bookplate.

WITH A VARIANT TITLE-PAGE INSERTED

- 945 POPE (ALEXANDER). The Dunciad. An Heroic Poem. In Three Books. *With the Owl frontispiece.*

Dublin, Printed; London, Reprinted for A. Dodd. 1728

12mo, red crushed levant morocco, gilt back, gilt fillet border on sides, inside dentelles, lower edges, uncut, by Riviere. SECOND EDITION. Thoms "D." Inserted is a variant title-page of this edition, in which the place of imprint "Dublin" is misprinted "Dudlin." With the W. H. Hagen bookplate.

PRESENTATION COPY TO W. HARTE

- 946 [POPE (ALEXANDER).] The Dunciad, Variorum. With the Prolegomena of Scriblerus. *With the vignette of the title-page of the Ass and the Owl.* London: Printed for A. Dod. 1729

4to, old calf. In a brown levant morocco slip case.

FIRST COMPLETE EDITION. AUTOGRAPH PRESENTATION COPY, with inscription on the title-page in Pope's hand: "*W. Harte (Author's gift).*" Walter Harte was an author and a man of learning, tutor to Lord Chesterfield's natural son. On the title-page is a quotation from Lucian in Pope's hand. Inserted is the label "From my 'Sentimental Library' Harry B. Smith."

[SEE ILLUSTRATION]

*W. Harte.
(Author's Gift.)*

THE
DUNCIAD,
VARIORVM.
WITH THE
PROLEGOMENA of SCRIBLERUS.



L O N D O N.

Printed for A. DOD. 1729.

REDUCED FACSIMILE OF TITLE-PAGE
WITH INSCRIPTIONS IN POPE'S HAND

[NUMBER 946]

- 947 POPE (ALEXANDER). Of the Use of Riches, an Epistle To the Right Honorable Allen Lord Bathurst. *Ornament on the title-page.* London: Printed by J. Wright, 1732

Folio, half maroon levant morocco (without the half-title).

FIRST EDITION. FIRST ISSUE, with the line of "erratum" on the last page, and the error referred to uncorrected. In some copies the error was corrected, but the "erratum" was allowed to remain. In later issues it was omitted.

**THE EDITIO PRINCEPS OF POPE'S MASTERPIECE
WITH AN AUTOGRAPH LETTER SIGNED**

- 948 **POPE (ALEXANDER).** An Essay on Man. Address'd to a Friend.
[In Epistles to a Friend.] Part I; Epistle II; Epistle III; Epistle IV.
London: Printed for J. Wilford, [1733-4]

4 parts in one, folio, dark olive crushed levant morocco, gilt tooled back, gilt fillets on the sides, gilt inside borders, gilt edges, by Riviere.

FIRST EDITION OF ALL THE PARTS. Second Issue of Part I, with Arabic numerals, instead of head-lines, and the error in line numeration on page 17 (245-9 being duplicated); Part II has the lines numbered (some erroneously), and is complete with the half-title; Part III has the open book in the title-page vignette, and the half-title; Part IV is as issued, without a half-title. LARGE AND PERFECT COPIES, measuring 13½ x 8½ inches. Laid in is an AUTOGRAPH LETTER SIGNED FROM POPE TO THE COUNTESS OF BURLINGTON, written on 1 page, 4to, with seal and address, dated October 15, 1739. It reads: "*Madam, I beg yr. Ladyship to ponder on the Contents of ye inclosed, and as I think it is you and not my Lord, who are the Patroness of this Library, think well of what is suggested of Mr. Kent's & my merits. For ye rest, be pleased to forward it to my Lord, and if you will not only forward but second it, it will not only furnish you with a paragraph the more when you write, but greatly oblige one who is, with a good deal of Inclination, with much Respect, and some Fear, Madam, yr. most obliged, most abus'd, most obedient, & most obstinate, humble Servant. A. Pope.*" A FINE COMPLETE SET LIKE THE ABOVE IS AMONG THE GREATEST OF RARITIES. With the W. K. Bixby bookplate.

1150.

THE JOHN DRINKWATER COPIES

- 949 **POPE (ALEXANDER).** An Essay on Man. Address'd to a Friend.
Part I. London: Printed for J. Wilford, [1733]

FIRST EDITION, Second Issue, with line numeration 245-9 repeated. (Slight abrasion on the title-page; top margins trimmed a little close, but lower edges uncut.)

An Essay on Man. In Epistles to a Friend. Epistle I. Corrected by the Author.
London: Printed for J. Wilford, [1733]

THIRD EDITION OF EPISTLE I. At the foot of pages 3, 14, and 16 is the numeral 2, and at the foot of page 9 is the numeral 3. Page 4 is misnumbered 8.

An Essay on Man. In Epistles to a Friend. Epistle II.
London: Printed for J. Wilford, [1733]

260.

FIRST ISSUE OF THE FIRST EDITION, with misnumbered lines. The half-title has been added from a smaller copy, given to Mr. Drinkwater by Dr. Wise, from his duplicate.

An Essay on Man. In Epistles to a Friend. Epistle III.
London: Printed for J. Wilford, [1733]

FIRST EDITION, with half-title.

An Essay on Man. In Epistles to a Friend. Epistle IV.
London: Printed for J. Wilford, [1734]

FIRST EDITION.

Together 5 vols. various sizes of folio, uniformly bound in marbled boards. All except the first volume are uncut.

A COMPLETE SET OF FIRST EDITIONS, together with the Third Edition of Part I, but the FIRST to be called "Epistle I." With the John Drinkwater bookplate in each volume. A FINE SET.

IMPORTANT AUTOGRAPH MANUSCRIPT
OF
POPE'S "ESSAY ON MAN"
BOOKS I, II, & III

- 29000.-
950 POPE (ALEXANDER). Autograph Manuscript of the "Essay on Man." The First Three Books. Written entirely by Pope on 40 pages of a 4to blank book, in original limp vellum covers. Preserved in a silk lined red levant morocco box case.

AN AMAZING MANUSCRIPT OF THIS IMMORTAL POEM, varying in many respects of arrangement of stanzas, lines, and words from the printed version.

The Epistle headings are neatly lettered by hand in imitation of type, and Pope's ORIGINAL TITLE FOR THESE EPISTLES WAS NOT "Essay on Man," but "ETHIC EPISTLES. To Henry St. John Lord B."

The Manuscript is beautifully written, with a number of marginal and other emendations all in Pope's hand. A bit of the margin of the first leaf has been cut away, and a scrap of paper has been tipped in place of the deleted portion, filled with a note by Pope.

Book IV was never in this volume, and was probably not begun at this time. The first 12 lines of Epistle II of the Manuscript have been utilized at the end of Epistle IV of the printed work. The first eight lines of Epistle III of the Manuscript (against which Pope has written "postpone") appear not to have been used in the revision.

Although the "Essay on Man" was not published until 1733, as far back as 1725 Pope was already mentally at work upon his ethical scheme for a system of morality. In May 1730, he was outlining his plan to Spence, and in August 1731 Bolingbroke announced to Swift that THREE BOOKS WERE COMPLETED, THIS MANUSCRIPT, THEN, WAS WRITTEN NOT LATER THAN 1731. The first three books were not printed until eighteen months later, in February 1733. At the end are three blank leaves, followed by a fourth leaf having on the recto eight lines of verse, with heading "Incipit Liber Secundus. Epistl. I. Of ye Limits of Reason."

Epistle I is comparatively free from alterations, though a few words and lines have been changed and a few additions have been written in on the margins. Epistles II and III are much amended. This Manuscript was once owned by Jonathan Richardson, the painter's son, to whom it was given by Pope.

[SEE ILLUSTRATION]

WITH AUTOGRAPH LETTER OF THE AUTHOR

- 450.-
951 POPE (ALEXANDER). The First Satire of the Second Book of Horace, Imitated in a Dialogue between Alexander Pope of Twickenham in Com. Mid. Esq; on the one Part, and his Learned Council on the other. London: Printed by L. G. and sold by A. Dodd, 1733

Folio, brown calf, blind tooled fleuron on the sides, uncut (the small holes of former stitching are in slight evidence).

FIRST EDITION. FIRST ISSUE. There is no comma after the word "Pope" on the title-page, but there is one after the word "Virtuti"; no price is mentioned in the imprint; the rules above and below the Latin quotation on the title-page are unbroken, the two outer ones being exactly $1\frac{1}{4}$ inches apart; page 9, line 2, reads "Laureate", and the catchword on page 13 is misprinted "In". Inserted is an AUTOGRAPH LETTER SIGNED BY POPE, written on 1 page, 4to, with address, undated, to Mr. Buckley. It reads: "Sir, I am much obliged for yr. kind letter and very ready (I assure you) to accept yr. Invitation of dining with you, but as you are a man of business, & I a man of many Idlenesses (weh takes one up as much) I'm unwilling to say I'll call on you in Little Britain, unless it shd. prove more convenient to you to be then at home than abroad?" Etc. With the Winston H. Hagen bookplate.

60. 953 POPE (ALEXANDER). The First Satire of the Second Book of Horace, Imitated in Dialogue Between Alexander Pope of Twickenham, in Com' Mid' Esq; and his Learned Council. To which is added, The Second Satire of the same Book. By the Same Hand. Never before Printed. London: Printed for L. G. in Fleetstreet, 1734

Folio, three-quarter olive levant morocco, gilt top, uncut, by [the Club Bindery].
FIRST EDITION of the Second Satire, but the Second Edition of the First Satire. The "Learned Council" was Hon. Mr. N. Fortesque. A FINE COPY, IN RARE UNCUT STATE. With the Winston H. Hagen bookplate.

210. 954 POPE (ALEXANDER). A Sermon against Adultery: Being Sober Advice from Horace, to the Young Gentlemen about Town. As deliver'd in His Second Sermon. Imitated in the Manner of Mr. Pope. London: Printed for T. Cooper, [1735]

Folio, crimson levant morocco.

FIRST EDITION. The missing letters in the names of the characters, and a one-line footnote, have been supplied by hand in ink. With the Robert Hoe bookplate.

220. 955 POPE (ALEXANDER). The First Epistle of the First Book of Horace Imitated. London: Printed for R. Dodsley, 1737
The First Epistle of the Second Book of Horace, Imitated. London: Printed for T. Cooper, 1737
The Second Epistle of the Second Book of Horace, Imitated by Mr. Pope. London: Printed for R. Dodsley, 1737

Together 3 vols., folio, sewn, unbound, uncut. In a buff cloth portfolio.

FIRST EDITIONS. Earliest issue of "The First Epistle of the First Book of Horace", with the word "Price" in the imprint intact. FINE LARGE COPIES, IN BEAUTIFUL CONDITION, WITH ALL EDGES UNCUT, measuring approximately 14 $\frac{5}{8}$ inches x 9 $\frac{1}{4}$ inches.

45. 956 POPE (ALEXANDER). One Thousand Seven Hundred and Thirty Eight. A Dialogue Something like Horace. *Ornament on the title-page.* London: Printed for T. Cooper, [1738]

Folio, sewn, unbound (first and last pages slightly stained). In a red cloth folding case.

FIRST EDITION. FIRST ISSUE, with the price "One Shilling" in capitals.

60. 957 [POPE (ALEXANDER).] The Universal Prayer. By the Author of the Essay on Man. London: Printed for R. Dodsley, 1738

Folio, brown polished calf, gilt fillets on the sides, gilt edges.

FIRST EDITION. With the Herschel V. Jones and John L. Clawson bookplates.

**TWO AUTOGRAPH LETTERS OF POPE
WITH PEN-AND-INK DRAWING BY HIM OF HIS GROTTTO**

- 958 **POPE (ALEXANDER).** A. L. s., a fragment of another letter, and an Original Sketch of his Grotto at Twickenham, as detailed below.

4to, green levant morocco, by J. Wright.

AN INTERESTING TRIO OF PIECES ALL RELEVANT TO THE DELIGHTFUL SPOT WHICH POPE SPENT MUCH TIME AND THOUGHT ON.

The two letters are mentioned in Cobbett's "Memorials of Twickenham," page 270, where it is stated they were then in the possession of Mr. H. G. Bohn. The sketch of the Grotto is reproduced in Carruther's "Life and Letters of Pope."

The first letter is 3 pp., 4to, October 8, 1740. To Dr. Oliver. He is ashamed not to have written before, and also ashamed that he has not written to Mr. Borlase and Mr. Cooper more than once each, especially as they have given most durable presents of Gems and Marbles for his Grotto.

"The Work is executed in a manner that I think wd. please them . . . In ye mean time pray write and tell them that I am placing two marble Inscriptions, one over ye Grotto wh. is Spar & Mineral, & one over ye Poreh, wh. is Marble, giving their Names to each of those parts to which they have respectively been contributors. And I design you a Bath (which is the Honour of a Physitian) to go by yrs. with a perennial Spring, by Mr. Allen's . . . I have not a Stone, nor a Diamond, or Mineral left. I expect a few from Wales, but not this Autumn, and perhaps by next year I may be under the Earth, but not in my Grotto; and I protest I am so fond of it, that I should be more sorry to leave it unfinished, than any other work I at present can think of," etc.

Pope has written this letter on the first and third pages, and on the second page Dr. Oliver has penned a draft of his reply, concluding with these fine words: *"Whenever this World is robbed of you where can you be better repositied than in you own Grotto, for I know you have no ambition to be laid near Kings, and lie where you will, your own Works must be your everlasting monument."* The other letter is but a fragment, 1 p., 4to, in which Pope speaks of his *"Plaything, the Grotto."*

The Drawing of the Grotto is on a folio sheet, which Dr. Oliver has authenticated by writing that Pope drew it himself in his (Oliver's) study, Dec. 27, 1740.

- 959 **POPE (ALEXANDER).** A Plan of Mr. Pope's Garden, as it was left at his Death: With a Plan and Perspective View of the Grotto. All taken by J. Serle, his Gardener. [Also bound in] Proposals for Printing by Subscription, in one Volume in Quarto, a Commentary Critical and Theological upon the learned Mr. William Warburton's apologetical Dedication to the Reverend Dr. Henry Stebbing. *Folding plan and two plates to the first work, and engraved frontispiece to the latter (torn).*

London: Printed for R. Dodsley, 1745 and
London: Printed for M. Cooper, 1746

The two pieces in one volume, 4to, old half calf (rebacked).

FIRST EDITIONS. With the Robert Hoe and W. H. Hagen bookplates.

- 960 **POPE (ALEXANDER).** An Essay on Man. Enlarged and Improved by the Author. Together with his MS. Additions and variations as in the Last Edition of his Works. With the Notes of Mr. Warburton. *Medallion on title-page, and a frontispiece designed and drawn by Mr. Pope himself.* London: Printed for J. and P. Knapton, 1753

8vo, contemporary marbled boards, calf back, uncut.

- 961 **POPE (ALEXANDER).** An Essay on Man. Enlarged and Improved by the Author. With Notes, critical and explanatory.

New York: Printed by Hugh Gaine, 1786

8vo, unbound, uncut.

EARLY AMERICAN EDITION. Evans No. 19931.

TWO FORE-EDGE PAINTINGS IN CHARMING BINDINGS

- 962 [POPE (ALEXANDER).] The Odyssey of Homer. Translated by Alexander Pope, Esq. To which is added, The Battle of the Frogs and Mice. *Engraved title-pages.*

London: Printed by W. Wilson, 1820

600. 2 vols., 16mo, green straight-grain morocco, gilt back, gilt and blind tooled borders, gilt edges. In a half blue levant morocco solander case.

TWO DELIGHTFUL VOLUMES, EACH WITH A FORE-EDGE PAINTING. One, a View of Strawberry Hill; the other, a View of Twickenham. With two inscriptions: "J. R. Bloxarn June 1926" and "To Eleanor Susan Bloxarn from her Grandmother Anne Bloxarn 1831."

A MAGNIFICENT MEZZOTINT PORTRAIT OF POPE WITH AN AUTOGRAPH LETTER

- 963 POPE (ALEXANDER). Large Mezzotint Portrait of Alexander Pope, engraved by J. Smith after G. Kneller; [also:] A. L. s., 1 p., small 4to, with address (small portion of the top right-hand corner, bearing the date, has been torn away). To Mr. Brinsden. Both pieces are mounted to size, matted, and enclosed in a folio album.

350. Folio, crimson crushed levant morocco, gilt tooled back, gilt fillets and corner fleurons on the sides, gilt inside borders, green watered silk doublures and linings, gilt edges, by Riviere.

A BRILLIANT IMPRESSION OF THIS SUPERB PORTRAIT, representating Pope at the age of twenty-eight. The inscription at the foot of the portrait reads: "Mr. Alexander Pope Aets. 28. G. Kneller S. R. Imp. et Mag. Brit. Baronets. Pinx. 1716. J. Smith fec. et ex. 1717." The letter reads as follows: "Sir, I beg you to forward the enclosed by ye safest hand you can. I have never been to town since we met, but intend to try to find you, who am always sincerely, yr. affectionate humble servt. A. Pope. [P. S.] There is a man who formerly serv'd my Lord, who I think saved my Life in the Accident I had in ye River at Whitton. His name is Phil. Hanans, of Brussels, he wants a footman's place & I wish you ed. help him to one, if you know his eharacter not a blameable one."

THE ONLY KNOWN FULL-LENGTH PORTRAIT OF POPE DRAWN FROM LIFE

- 964 [POPE (ALEXANDER).] Original Sanguine Crayon Sketch of Alexander Pope by William Hoare. Unsigned. Measuring $7\frac{1}{8}$ x $4\frac{1}{4}$ inches; [also:] Proof of a Stipple Engraving by P. Condé, signed, after the above sketch. Together 2 pieces, mounted in a folding frame.

525. Size over-all, $15\frac{1}{2}$ x $10\frac{5}{16}$ inches

A UNIQUE PORTRAIT OF ALEXANDER POPE. Mounted under glass. On the reverse side, is the following autograph signed statement: "This is the only Portrait that was ever drawn of Mr. Pope at full length. It was done without his knowing it, as he was deeply engaged in conversation with Mr. Allen in the Gallery at Bird Park, by Mr. Hoare, who sat at the other end of the Gallery. Pope would never have forgiven the painter had he known it. He was too sensible of the deformity of his person to allow the whole of it to be represented. This drawing is therefore exceedingly valuable, as it is an Unique [portrait] of this celebrated Poet. Joseph Wharton D.D."

[SEE ILLUSTRATION]

- 965 [PRIOR (MATTHEW).] An English Ballad: In Answer to Mr. Despreaux's Pindarique Ode on the Taking of Namure.

60. London: Printed for Jacob Tonson, 1695

Folio half olive levant morocco, uncut, by the [Club Bindery.]

FIRST EDITION. FINE COPY. The French and English Odes face each other. With the W. H. Hagen bookplate.



REDUCED FACSIMILE OF PORTRAIT OF POPE

[NUMBER 964]

130. 966 [PRIOR (MATTHEW).] Poems on Several Occasions: Consisting of Odes, Satyrs and Epistles; with some Select Translations and Imitations. London: Printed for R. Burrough, and J. Baker, 1707

8vo, red crushed levant morocco, gilt fillet borders, inside dentelles (one leaf slightly smaller on lateral edge).

FIRST EDITION (but unauthorized). With the leaf of advertisement preceding the title-page. There are errors in pagination, one entire signature being duplicated, making the actual number of pages 144 instead of 128.

90. 967 PRIOR (MATTHEW). Poems on Several Occasions. *Engraved frontispiece by Du Guernier after Howard.*

London: Printed for Jacob Tonson, 1709

8vo, contemporary panelled calf (a little worn in joints).

FIRST AUTHORIZED EDITION, containing 58 poems, whereas the unauthorized edition had only 17. In this issue the date 1695 on p. 67 is correctly printed, and on p. [297] the word "reditum" is incorrectly spelled.

WITH AUTOGRAPH LETTER OF THE AUTHOR

- 968 **PRIOR (MATTHEW).** Earl Robert's Mice. A Poem in Imitation of Chaucer, &c. By M———w P———r, Esq.
London: Printed for A. Baldwin, 1712

190. Folio, three-quarter green levant morocco, uncut.

FIRST, but unauthorized EDITION. Inserted is an A. L. s. from Prior, in French, dated Versailles, Feb. 15, no year, but in 1711, to Mons. Malincourt, asking him to run over the Memorial he is sending him, and let him know whether the case does not merit the Justice and Equity which the Queen commands him to procure for the Proprietors. With the Beverly Chew bookplate, and a note by him stating that the book was formerly in the Locker collection.

60. 969 [**PRIOR (MATTHEW).**] When the Cat's away, The Mice may play. A Fable, Humbly inscrib'd to Dr. Sw—t.
[London: Printed for A. Baldwin, 1712]

Folio, 4 pp., folded (last leaf a little dust soiled). In a cloth protecting folder. FIRST EDITION. There is no title-page to this leaflet, the title being dropped to the centre of the first page, with an ornamental band at the top.

250. 970 [**PRIOR (MATTHEW).**] The Dove. A Poem.
London: Printed for J. Roberts, 1717

Large folio, stitched, uncut. In a cloth folder.

FIRST EDITION. A MAGNIFICENT LARGE UNCUT COPY, measuring 14 by 9½ inches. With the half-title.

A MAGNIFICENT COPY

110. 971 [**PRIOR (MATTHEW).**] Poems on Several Occasions. *Engraved frontispiece by Baron after Cheron, vignette on the title-page and at the commencement of the Poems, and a superb mezzotint portrait of Prior by Simon after Richardson, which occurs just preceding the Poems.*
London: Printed for Jacob Tonson, 1718

Imp. folio, contemporary red morocco, gilt tooling on back and sides, gilt edges (occasional foxings).

FIRST EDITION. LARGE PAPER COPY. AN EXCEEDINGLY LARGE ONE, measuring 18 by 10¾ inches. The Ashley Library description does not mention the fine portrait which is in the present copy, and which was obviously painted and engraved for the work.

370. 972 **PRIOR (MATTHEW).** The Turtle and the Sparrow. A Poem.
London: Printed for J. Roberts, 1723

Folio, unbound, uncut. In a buff cloth folding case.

FIRST EDITION. FINE UNCUT COPY, WITH THE HALF-TITLE, which in the present copy follows the title-page instead of preceding it.

- 973 PROCTER (BRYAN W.). English Songs, and Other small Poems. *With a duplicate title-page on India paper. Vignette.*
London: Edward Moxon, 1832

16mo, morocco, gilt edges (rubbed).

FIRST EDITION. AUTOGRAPH PRESENTATION COPY TO HIS DAUGHTER, inscribed on the half-title: "*To Adelaide Anne Procter; from her affectionate Father, the Author. June, 1832.*" The binding is evidently a special one for presentation, as the recipient's name appears on the front cover. With the William Harris Arnold bookplate.

THE AUTHOR'S CORRECTED COPY

- 974 PROCTER (BRYAN W.). Charles Lamb. A Memoir. By Barry Cornwall. *Lithographed portraits.*
London: Edward Moxon & Co., 1866

8vo, half calf (worn).

FIRST EDITION. THE AUTHORS OWN COPY, WITH HIS AUTOGRAPH ON THE TITLE-PAGE, and numerous autograph corrections throughout the volume. On the verso of the title-page is the following MS. Dedication, in the hand of, and signed by the Author. "[Dedication] *To John Forster, In commemoration of a Friendship of Five and Thirty Years I dedicate these recollections of one who was dear to us both. B. W. P.*" With the William Harris Arnold bookplate.

- 975 PROCTER (BRYAN W.). Autograph Manuscript of "Song, after Labour," 3 stanzas of four lines each, signed "Barry Cornwall, 1853."

- 976 QUARLES (FRANCIS). Hadassa: or the History of Queene Ester. With Meditations thereupon, Diuine and Morall. *Device.*

At London: Imprinted for Richard Moore, 1621

Small 4to, black levant morocco, blind panelled sides, corner ornaments, gilt edges, by Riviere (title-page soiled, and a few headlines slightly shaved).

FIRST EDITION. With the G. Walter Steeves bookplate.

- 977 QUARLES (FRANCIS). The Historie of Samson.

London: Printed by M. F. for Iohn Marriott, 1631

Small 4to, black levant morocco, blind panelled sides, corner ornaments, gilt edges, by Riviere (one or two headlines trimmed into).

FIRST EDITION.

- 978 QUARLES (FRANCIS). Sions Elegies. Wept by Jeremie the Prophet: And Periphras'd by Fra. Quarles. *Device.*

London: Printed by W. Stansby for Thomas Drewe, 1624

Small 4to, polished calf, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges, by Bedford.

FIRST EDITION. FIRST ISSUE, with the leaf A4 which is usually wanting. FINE COPY. The Hoe and Huth catalogues state that but two perfect copies are recorded. With the Walter T. Wallace bookplate.

WITH AN ORIGINAL PEN-AND-INK DRAWING

- 979 RACKHAM (ARTHUR). Undine. By De La Motte Fouqué. Adapted from the German by W. L. Courtney. *Beautifully illustrated in color by Arthur Rackham.*
London: William Heinemann, 1909

4to, original blue cloth. In a morocco bound cloth slip case. FIRST EDITION. ON THE HALF-TITLE IS A DRAWING OF A MERMAID BY ARTHUR RACKHAM, signed: "*Arthur Rackham, 7/12 09.*"

WITH AN ORIGINAL PEN-AND-INK DRAWING

300. — 980 **RACKHAM (ARTHUR)**. Siegfried & the Twilight of the Gods. By Richard Wagner. Translated by Margaret Armour. *Beautifully illustrated in color by Arthur Rackham.*
London: William Heinemann, 1911

4to, brown buckram, gilt.

FIRST EDITION. ON THE HALF-TITLE IS A PEN-AND-INK DRAWING BY ARTHUR RACKHAM, signed "Arthur Rackham, 12/12/11."

550. — 981 **RALEIGH (SIR WALTER)**. The Discoverie of the Large, Rich and Bewtiful Empire of Gviana, with a relation of the Great and Golden City of Manoa (which the Spaniards call Eldorado). . . . Performed in the yeare 1595 by Sir W. Raleigh Knight, etc. *Ornamental band at the foot.*
Imprinted at London by Robert Robinson, 1596

Small 4to, red straight-grain morocco, gilt back, gilt panelled sides, gilt edges (some headlines trimmed into, and one or two repairs).

VERY RARE. There are three variations in minor details of spelling of this edition (see W. Eames in "The Nation" Sept. 26, 1895). This copy belongs to the edition reprinted as the original by the Hakluyt Society in 1848. With the F. W. Cosens bookplate.

80. — 982 **RAMSAY (ALLAN)**. The Gentle Shepherd; A Scot's Pastoral Comedy.

Edinburgh: Printed by Mr. Tho. Ruddiman, for the Author, 1725

Small 8vo, scored calf.

FIRST EDITION.

WITH THREE MANUSCRIPTS INSERTED

190. — 983 **RAMSAY (ALLAN)**. The Poems of Allan Ramsay. A New Edition, corrected and enlarged; with a Glossary. To which are prefixed, a Life of the Author, etc. *Portrait and folding facsimile of his handwriting.*
London: Printed by A. Strahan, 1800

2 vols., 8vo, contemporary tree calf.

WITH THREE AUTOGRAPH MANUSCRIPTS BY RAMSAY INSERTED. The first is a Prayer of 15 stanzas, without caption. This was found among the Poet's papers after his death, and does not appear to have been collected in his "serious" poems in the present volume; The second manuscript consists of verses written to accompany a gift of his poems to Dr. (?) [name deleted]. A portion of the Manuscript has been torn away, and it has been protected with silk gauze, as have both of the others; The third Manuscript is the complete Poem "The Phoenix and the Owl," which appears at p. 492 of the second volume. In this case also, a small bit has been torn from the bottom of the sheet, making a few lines of two verses defective. With the R. D. bookplate.

AUTOGRAPH MANUSCRIPT BY THE AUTHOR OF "THE GENTLE SHEPHERD"

250. — 984 **RAMSAY (ALLAN)**. Original Autograph Manuscript of "The Fair Assembly. A Poem in the Royal Stanza." Written on 12 pp., folio.

Folio, red levant morocco, gilt fillet borders on sides, inside dentelles, by Bedford.

A FINE MANUSCRIPT by the Author of "The Gentle Shepherd." The Poem consists of 31 stanzas, which is preceded by a quotation from Spenser.

The metre is called "Royal stanza", Ramsay explains in a note, "*being invented by James the first, King of Scots, whose incomparable Poem in these measures will be admired as long as Images justly Represented give pleasure in flowing numbers.*" For another autograph Manuscript by Ramsay see No. 7 in the present collection.

PRESENTATION COPY TO FREDERICK LOCKER

985 READE (CHARLES). The Eighth Commandment.

London: Trübner & Co., 1860

8vo, original maroon cloth, uncut. In a half maroon morocco slip case. FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, to Frederick Locker, inscribed on the fly-leaf: "*With the Author's kind regards. July 25, 1860.*" The author's autograph also appears on the title-page. On the fly-leaf above the inscription Frederick Locker has written his name. With the Frederick Locker bookplate.

25-

CHOICE COPY OF ONE OF THE GREATEST ENGLISH NOVELS

986 READE (CHARLES). The Cloister and the Hearth. A Tale of the Middle Ages.

London: Trübner & Co., 1861

4 vols., 12mo, original green cloth, uncut (blemish to one or two hinges). In a half green levant morocco book-shaped slip case.

FIRST EDITION. With the George Evelyn Cower bookplate.

1750.

THE ORIGINAL MANUSCRIPT AND A PRESENTATION COPY OF THE PRINTED ACTING EDITION

987 READE (CHARLES). A Portion of the Original Autograph Manuscript of "Gold. A Drama." Written on 86 leaves, with many corrections. In original drab wrappers.

Bound in 4to, dark blue levant morocco, title on sides, gilt borders and corner ornaments, by Sangorski and Sutcliffe. In a cloth box case.

THIS MANUSCRIPT, ALTHOUGH NOT QUITE COMPLETE, compared with Lacy's Acting Edition, CONTAINS MANY PAGES OF MANUSCRIPT WHICH WERE DELETED IN THE REVISION FOR PUBLICATION. The short Acts III and V are wanting, as well as a portion of Act II. Much material originally written for Act IV was not used. A copy of the published Acting Edition is laid in the back cover, inscribed on the title-page "*Mrs. Reade with the Author's love.*" Reade was apparently in London when this edition came off the press, and securing a copy, inscribed it, and addressed it to his wife on the front wrapper, placed two one penny stamps on it, and mailed it to her. It is addressed: "Mrs. Reade. Mr. Allmutt's Queen's Road, Reading."

Reade's Novel of "It's Never too Late to Mend" is based on this Drama "Gold."

200-

987A RICHARDSON (JONATHAN 1665-1745). Original Pencil Study of a Head, on vellum, inscribed on the verso: "*Comodus as a Hercules. Mar: 12, 1735/6.*" Measuring $5\frac{1}{2} \times 4\frac{1}{4}$ inches; [also:] an Original Pencil Study on vellum of "*Laocoon*", measuring $4\frac{7}{8} \times 3\frac{7}{8}$ inches. Both pieces are unsigned, but carry the artist's initials "R" and "JR" stamped in a corner of the vellum. Together 2 pieces, matted.

15-

THE FIRST ENGLISH NOVEL

988 [RICHARDSON (SAMUEL).] *Pamela: or, Virtue Rewarded.* In a Series of Familiar Letters from a Beautiful Young Damsel to her Parents: And afterwards, In her Exalted Condition, between Hers, and Persons of Figure and Quality, upon the most Important and Entertaining Subjects, in Genteel Life.

[Vols. I and II]

London: Printed for C. Rivington, 1741

[Vols. III and IV]

London: Printed for S. Richardson, 1742

4 vols., 12mo, mottled polished calf, gilt tooled backs, gilt fillets on the sides, gilt inside borders, gilt edges, by Riviere. In a cloth box case.

FIRST EDITION. A CHOICE COPY. With the Ralph Edward Lambton armorial bookplate.

[SEE ILLUSTRATION]

P A M E L A:

OR,

V I R T U E Rewarded.

In a SERIES of

F A M I L I A R L E T T E R S

FROM A

Beautiful Young D A M S E L,
To her P A R E N T S.

Now first Published

In order to cultivate the Principles of
V I R T U E and R E L I G I O N in the Minds of
the Y O U T H of B O T H S E X E S.

A Narrative which has its Foundation in TRUTH and NATURE; and at the same time that it agreeably entertains, by a Variety of *curious* and *affecting* INCIDENTS, is intirely divested of all those Images, which, in too many Pieces calculated for Amusement only, tend to *inflame* the Minds they should *instruct*.

In T w o V O L U M E S.

V O L. I.

L O N D O N:

Printed for C. R I V I N G T O N, in *St. Paul's Church-Yard*; and J. O S E B O R N, in *Pater-noster Row*.

M D C C X L I.

[NUMBER 988]

- 989 [RICHARDSON (SAMUEL).] *Clarissa. Or, the History of a Young Lady: Comprehending the most Important Concerns of Private Life. And particularly shewing, The Distresses that may attend the Misconduct Both of Parent and Children, in Relation to Marriage.*
London: Printed for S. Richardson, 1748

7 vols., 12mo, contemporary calf, gilt tooled backs (worn; hinges weak; opening leaves of one volume slightly wormed). In a cloth slip case.
FIRST EDITION. With the Captain Robert Garstin armorial bookplate.

- 990 [RICHARDSON (SAMUEL).] *The History of Sir Charles Grandison. In a Series of Letters Published from the Originals, By the Editor of Pamela and Clarissa.* London: Printed for S. Richardson, 1754

7 vols., 12mo, contemporary calf, gilt tooled backs (some volumes rehinged; some hinges weak; inscriptions on the margin of all the title-pages except the first, which has been supplied from another copy).
FIRST EDITION.

DR. JOHNSON IN PRAISE OF "GRANDISON"

- 991 [RICHARDSON (SAMUEL).] Johnson (Samuel). Autograph Letter, 1 p., small 4to. Undated. To [Samuel Richardson].

"I am extremely obliged by the favour you have done me, to quarrel with what is received because one does not receive more is not quite justifiable, yet I have almost a mind to retain these till you send me the next volume. To wish you to go on as you have begun would to many be a very fine wish, but you, sir, have beyond all other men, the art of improving on yourself. I know not therefore how much to wish as I know not how much to expect, but of this be certain, that much is expected from the author of Clarissa."

At the top of the letter, and also on the back, Richardson has written: "Mr. Johnson on some of the first of Sir Charles Grandison."

A SUPERB SERIES OF LETTERS FROM THE FIRST ENGLISH NOVELIST

[NUMBERS 992-995]

- 992 RICHARDSON (SAMUEL). A. L. s., 6 pp., 4to. No place, January 22, 1749 50. To Miss Grainger.

THIS, AND THE THREE FOLLOWING LETTERS FORM A SERIES OF DELIGHTFUL CONVERSATIONS OR DISSERTATIONS UPON HIS NOVELS, "Clarissa" and "Grandison," and other literary work.

"You are exceedingly just in your observation, That for a young Lady to become a Clarissa, the Foundations of Goodness must be laid early. They WERE laid early with her, so early as from the Cradle . . . I cannot but be pleased at your kind hint, that if the modern Ladies were to allow to the Character of Clarissa, its due merit, they would 'own themselves very weak . . . and her very wise.' And what Lady, you say 'would chuse to do that?' This is the very reason by which I have taken the liberty to account, elsewhere, for the good Reception the character of the weak . . . Sophia has met with," etc.

- 425-
993 RICHARDSON (SAMUEL). A. L. s., 2 pp., 4to. London, May 17, 1754. To [Lady Bradshaigh.]

ANOTHER OF RICHARDSON'S SPLENDID LETTERS, IN THE COMPOSITION OF WHICH HE WAS A MASTER.

"Most cordially do I thank my good Lady Echlin, for her kind Acceptance of my Grandison. Half naughty Lady B. pray let me beg of you to be more sparing of your cautions where they are not needed . . . Have I, dear Lady B. so much abused those YOU have conferred upon me . . . that you should caution a sister against me? Your Ladyship has often lamented that I did not reform Lovelace. Not after his last Outrage on the Honour of Clarissa, I dare say . . . Your Ladyship is informed that I have not finished my story of Grandison . . . Yet this has been said and written to me by many Persons . . . by so many, that I thought proper to print the answer I made to one Lady, in order to send it . . . to as many as should make the Objection," etc.

Richardson's correspondent was the wife of Sir Roger Bradshaigh of Haigh near Wigan. She began by anonymous letters of unbounded enthusiasm, though professing little acquaintance with literature. When he sent her his portrait she changed her name to Dickenson that she might not be supposed to correspond with an author.

- 225-
994 RICHARDSON (SAMUEL). A. L. s., 2 pp., 4to. London, September 22, 1755. To [Lady Echlin.]

"I much admire what you say upon mingling Love Subjects in my Writings. But am afraid, Instruction without Entertainment (were I capable of giving the best) would leave but few Readers . . . Writings that do not touch the Passions of the Light and Airy, will hardly ever reach the Heart. Perhaps I have in mine, been too copious on that Subject; but it is a Subject in which at one time or other of their Lives, all Men and all Women are interested; and more liable than in any other to make Mistakes—seldom fatal ones. Your Ladyship wishes a Widow might drop from my Pen: But were not this Widow to have been a Lover too, she would lose more than half her Merits," etc.

Lady Echlin, to whom Richardson wrote this and the following letter, was a sister of Lady Bradshaigh, to whom the previous letter was written.

[SEE ILLUSTRATION]

- 200-
995 RICHARDSON (SAMUEL). A. L. s., 2 pp., 4to. London, August 25, 1756. To Lady Echlin.

A DELIGHTFUL LETTER.

"How acceptable to my Heart are your Ladyship's kind prayers for me. You have given employment to my Imagination, in giving me leave 'to fancy I see you at Roek-Savage, on a bright Summer-day, admiring a variety of beautiful Prospects and busily employed in placing your curious shells, climbing Rocks, or seated on a wooden Stool' [My imagination has made out more than one, and who does your Ladyship think I have presumed to place by you?] 'in your humble Cell at breakfast.'

How you honour me, with ye Freedom you say you are willing to treat me with, 'as if I were an old familiar Friend' . . . What a situation are we in as to our Public Affairs! God Almighty amend US and THAT. There is no dwelling on the grievous subject," etc.

- 2250-
996 ROGERS (SAMUEL). A. L. s., 1 p., 12mo. No place or date. To Charles Dickens, saying that he will be at his door soon after four o'clock.

Your Ladyship does me unmerited Honour, whenever you allow yourself time to write to me: But can I excuse you, Madam, for what you write in the Conclusion of your first Paragraph?

I had the Honour of a Letter from our dear Lady B. dated at Kewsfly. I am very sorry, that her Ladyship has any Reason to complain with regard to her Health; and that the Waters of Kewsfly Park had not the desired Effect in restoring it perfectly. What a Pleasure would it have been to her, as well as to the noble Owners, had she received the wished-for Benefit from Springs arising in their Domain!

I am not a little concerned at the Passage your Ladyship quotes from your beloved Sister's Letter, "that, for the future, she should avoid giving me, & trouble of long and frequent Letters." Surely, I must have offended Lady B. Did I ever give her Ladyship Reason for calling her Papers of the writing kind a Trouble?"

Your next Paragraph is a very kind one; I thank you, Madam, for it; and particularly for the concluding Part of it.

I much admire what you say upon mingling Love Subjects in my Writings. But am afraid, Instruction without Entertainment (were I capable of giving the best) would leave but few Readers. Instruction, Madam, is the Gift; Amusement is the Gilding. The writings that do not touch the Passions of the Heart and Story, will hardly ever reach the Heart. Perhaps I have in nature, been too copious on that Subject; but it is a Subject in which at one time or other of their Lives, all Men and all Women are interested; and more liable than in any other to make Mistakes, not seldom fatal ones. Your Ladyship wishes a Widow might drop from my Pen: But were not this Widow to have been a Lover too, she would lose more than half her Merit.

"Black She-Wolf," very properly does your Ladyship call the Widow of the Wood.

I am very sorry for the Occasion of your Ladyship's Anxiety. I hope the amiable Mr. Palmer is perfectly recovered.

Lady Louisa must certainly ^{have} mistaken Lady B. since I am very seldom abroad in a Morning when I am in Town. I should have ^{thought} a Visit from that good Lady a great Favour.

I wish it may be in the Power of our good Postboys to put a Stop, or give a Check, to the illicit Trade carried on in the Isle of Man. But nothing, I fear, will do it, while it is in ^{of} ^{the} Hands of a petty Sovereign of its own. I should not the Crown purchase the Right to it, wherever it lies. Wherever it lies, I say; since I am very doubtful of that of the present Possessor. — Yet your Right Exhortation, you say — O Madam, who is Proof against Temptation Strengthened by Situation, are not the Inhabitants on the Coast throughout Great Britain and Ireland, the coast of Plunderers — Plunderers of Wrecks — and make they not often Wrecks of Ships, that put in, in Distress, and which might otherwise not seldom, be got off.

You delight me, Madam, by your charming Description of your Vilavisa. It is the more delightful as you seem not to know how charmingly you have described it. What a beautiful Situation must that be, that, simply to mention it, ^{as it is} will strike our Imagination so much to its Advantage!

"You never lose Needlework." Because you could find your self more important Employment: I am sure that was the Reason; or, perhaps, when very young, it was made too much your Task. "Are not a good Housewife?" Pardon me, Madam — And let me say, that the Lady who can employ herself from 5 in the Morning to 10 at Night, cannot I am sure be negligent of any one useful Concern.

CHRISTINA ROSSETTI'S FIRST BOOK

- 997 ROSSETTI (CHRISTINA G.). Verses. Dedicated To Her Mother.
Privately Printed at G. Polidori's, London, 1847

12mo, original green embossed cloth. In a morocco slip case.

130. — FIRST EDITION OF CHRISTINA ROSSETTI'S FIRST BOOK. AUTOGRAPH PRESENTATION COPY FROM HER GRANDFATHER, inscribed: "*To Mrs. Edwards From her old obliged friend G. Polidori. London 3 September 1848.*" WITH A 21-LINE AUTOGRAPH POEM IN HONOR OF CHRISTINA, WRITTEN IN ITALIAN BY HER GRANDFATHER, on the front end-paper.

WITH THE MANUSCRIPT OF ONE OF THE POEMS

- 998 ROSSETTI (CHRISTINA G.). The Prince's Progress and Other Poems. *2 designs by D. G. Rossetti.*

London: Macmillan and Co., 1866

60. — 12mo, original green cloth, uncut. In a green morocco slip case.

FIRST EDITION. INSERTED IS THE ORIGINAL AUTOGRAPH MANUSCRIPT OF ONE OF THE POEMS IN THIS VOLUME, ENTITLED "A YEAR'S WINDFALL," written on 4 pp., 8vo, signed. LAID IN IS AN A. L. s., 2 pp., 8vo, dated [London,] November 10, 1884, from Christina Rossetti to H. Buxton Forman, regarding her sister.

PRESENTATION COPY WITH AUTOGRAPH LETTER VERSE AND PAGE OF MANUSCRIPT

- 999 ROSSETTI (CHRISTINA G.). Sing-Song. A Nursery Rhyme Book.
120 illustrations by Arthur Hughes, engraved by the Brother Dalziel.
London: George Routledge and Sons, 1872

110. — Square 12mo, original green cloth, gilt decorations, gilt edges. In a half green morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM CHRISTINA ROSSETTI, inscribed on the front end-paper: "*Holman Stephens with C. G. R.'s love.*" Mounted on the inside of the front cover is an A. L. s., 2 pp., 8vo, dated [London,] December 28, 1871, from Christina Rossetti to Holman Stephens, which reads: "*My dear Holly, Please thank your Papa for his kind note,—and thank you very much for the portrait which in a way brings your little face before me though it shows me no pink or blue or yellow. My love to your Mamma,*" etc. Inserted with the letter is an Autograph Poem, signed, by Christina Rossetti, also written for the recipient of this book, as follows:

"Common Holly bears a berry
To make the Xmas Robins merry:—
Golden Holly bears a rose,
Unfolding at October's close
•To cheer an old Friend's eyes and nose."

Inserted at the end of the volume is a 1-p. fragment of Christina Rossetti's writings.

PRESENTATION COPY FROM THE AUTHOR

- 1000 ROSSETTI (CHRISTINA G.). A Pageant and Other Poems.
London: Macmillan and Co., 1881

65. — 12mo, original blue cloth, uncut. In a half blue morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed: "*Charles P. O'Connor from Christina G. Rossetti April 1884.*" With the W. K. Bixby bookplate.

- 1001 [ROSSETTI (CHRISTINA G.).] Living English Poets MDCCCL-XXXII. *Frontispiece*. London: Kegan Paul, Trench & Co., 1883

Small 4to, vellum, uncut. In a half red morocco slip case.

55- CHRISTINA ROSSETTI'S COPY, INSCRIBED BY HER BROTHER, WILLIAM MICHAEL ROSSETTI: "*W. M. Rossetti from Christina's books 1894.*" Laid in is an A. L. s., 3 pp., 8vo, dated [London, January] 4, 1886, with original envelope, from Christina Rossetti to Mrs. Virtue Tebbs, being a friendly reciprocation of New Year's greetings.

ROSSETTI'S EARLIEST PUBLISHED WORK

- 1002 ROSSETTI (DANTE GABRIEL). *Sir Hugh the Heron. A Legendary Tale, in Four Parts.* By Gabriel Rossetti, Junior. London: G. Polidori's Private Press, 1843

Small 4to, original purple wrappers. In a green cloth portfolio.

70- FIRST EDITION. EXCESSIVELY RARE. ROSSETTI'S FIRST PUBLISHED WORK, PRIVATELY PRINTED BY HIS GRANDFATHER. AUTOGRAPH PRESENTATION COPY FROM ROSSETTI'S MOTHER, inscribed on the title-page: "*Fred J. Shields from his friend Frances M. L. Rossetti.*" Rossetti is said to have been but thirteen years old when he composed these lines, and was but fifteen when they were printed.

- 1003 ROSSETTI (DANTE GABRIEL). *The Germ: Thoughts towards Nature In Poetry, Literature, and Art. Etchings by W. Holman Hunt, James Collinson, F. Madox Brown, and W. H. Deverell.* London: Aylott & Jones, 1850

170- 4 numbers, original wrappers, uncut (slight defects along the backs; a few fox marks). In a cloth box case.

FIRST EDITION. EXTREMELY RARE. IN THE ORIGINAL WRAPPERS, AS ISSUED. The first number of this Organ of the Pre-Raphaelite Brotherhood was issued in January, followed by three others in February, March, and April (usually printed "May", as is the present copy, which has been corrected by inlaying over the misprint a small label printed "April", provided for the purpose). After the second number, the name of the publication was changed to "Art and Poetry", and printed slips with the new name were issued, to be pasted on the covers of the first two numbers. In the present set, however, the early numbers have not been corrected, being in their original state. Among the famous writings from D. G. Rossetti's pen which appeared for the first time in "The Germ" were: "Hand and Soul", "The Blessed Damozel", "From the Cliffs—Noon", later called "Sea Limits", "The Carillon", "My Sister's Sleep". The two Rossettis contributed the bulk of the text. Accompanying this rare item is the Facsimile Reprint of "The Germ", issued by Elliot Stock, London, 1901, consisting of a volume of Introduction by W. M. Rossetti, and the four facsimile numbers.

ROSSETTI'S OWN COPY

- 1004 ROSSETTI (DANTE GABRIEL). *The Early Italian Poets. From Ciullo D'Alcamo to Dante Alighieri (1100-1200-1300) In the Original Metres Together with Dante's Vita Nuova Translated by D. G. Rossetti. Frontispiece and title-page by D. G. Rossetti.* London: Smith, Elder and Co., 1861

352- 12mo, original black cloth, uncut (inner joints slightly cracked). In a brown levant morocco solander case by Riviere.

FIRST EDITION. With the suppressed frontispiece and title-page. DANTE GABRIEL ROSSETTI'S OWN COPY OF HIS SECOND WORK, WITH HIS AUTOGRAPH SIGNATURE ON THE HALF-TITLE, as follows: "*D. G. Rossetti May 1863.*"

- 1005 ROSSETTI (DANTE GABRIEL). Poems. (Privately Printed).
[1869]

190. Small 8vo, unbound signatures. In a green levant morocco solander case.
PROOF SHEETS OF SOME OF THE PAGES OF THE FIRST AND SECOND ISSUES OF THE "TRIAL-BOOKS" OF 1869, being in all 121 leaves of proof. Laid in is an A. L. S., 4 pp., 8vo, dated Chelsea, September 1, 1876, from Dante Gabriel Rossetti to Mrs. Sumner, relating to his work. EXTREMELY RARE.

- 1006 ROSSETTI (DANTE GABRIEL). Poems. (Privately Printed).
[1869]

225. Small 8vo, blue levant morocco, gilt tooled back, gilt fillets on the sides, gilt inside dentelles, gilt edges, by Riviere.
SECOND ISSUE OF THE "TRIAL-BOOK" OF 1869. OF EXTREME RARITY, BEING ONE OF FOUR COPIES THAT ARE SAID TO HAVE SURVIVED.

PROOFS OF THE EXCESSIVELY RARE "TRIAL-BOOKS" OF 1869
WITH MANUSCRIPT CORRECTIONS BY THE AUTHOR

- 1007 ROSSETTI (DANTE GABRIEL). Corrected Proofs of "Poems."
[1869-70]

1100. Small 8vo, fancy pink boards with gilt floral decorations, uncut. In a blue levant morocco solander case.

1100. AUTHOR'S COPY OF THE PROOF SHEETS OF SOME OF THE PAGES OF THE FIRST AND SECOND ISSUES OF THE "TRIAL-BOOKS" OF 1869, THE PUBLISHED EDITION OF 1870, ETC., BEING IN ALL 391 LEAVES OF PROOF, VIRTUALLY EACH PAGE OF WHICH CARRIES MARGINAL CORRECTIONS AND ADDITIONS IN DANTE GABRIEL ROSSETTI'S AUTOGRAPH. The front end-paper is inscribed by William Michael Rossetti as follows: "*W. M. Rossetti from Gabriel's books 1882.*" A further inscription by the same hand, on a blank leaf preceding the proofs, reads: "*This is the privately printed vol. of 1869. Each leaf contains some correction by Gabriel. I have put it in order of numbered pages as far as I found possible: but there are so many repetitions of the same page printed with some different form that I e[oul]d not succeed in doing anything beyond a mere approximation. The flowered paper used in the binding appears to have been brought by my Father in 1824 from Malta—perhaps from Naples. W. M. Rossetti.*"

A further note, on the closing leaves of the volume, reads: "*Next come several leaves from the Poems as published, & a few from the Ballads & Sonnets. Arranged according to the paginations, as far as manageable. Each leaf has some correction by D. G. R. W. M. Rossetti.*" A PRECIOUS ROSSETTI FELIC. NO COMPLETE COPY OF THE FIRST ISSUE OF THE "TRIAL-BOOK" IS KNOWN TO EXIST, AND OF THE SECOND ISSUE THERE ARE BUT FOUR COPIES EXTANT, one of which is in the present collection.

- 1008 ROSSETTI (DANTE GABRIEL). Poems. London: F. S. Ellis, 1870

100. Small 8vo, blue levant morocco, gilt tooled back, gilt fillets on the sides, gilt inside dentelles, gilt edges, by Riviere.

FIRST PROOF COPY OF THE PUBLISHED EDITION OF 1870. This Proof Copy differs considerably from the form in which the work was finally published, varying not only as to actual text, but also in the addition and omission of certain poems. The order of contents was also re-arranged on publication, and the poem "Troy Town", which comes first in the Proof Copy, was then relegated to page 16, being preceded by "The Blessed Damozel" and "Love's Nocturne." EXTREMELY RARE, AS ONLY THREE OR FOUR COPIES OF THIS PROOF ISSUE ARE KNOWN TO BE IN EXISTENCE.

**JOSEPH KNIGHT'S COPIES. THE FIRST VOLUME
INSCRIBED TO HIM BY ROSSETTI**

- 1009 **ROSSETTI (DANTE GABRIEL).** Poems. London: F. S. Ellis, 1870;
Ballads and Sonnets. London: Ellis and White, 1881.
London, 1870-81

150. Together 2 vols., 8vo, original green cloth, gilt decorations, uncut. In a half green morocco book-shaped slip case.

FIRST EDITIONS. AUTOGRAPH PRESENTATION COPY OF THE FIRST VOLUME, INSCRIBED BY THE AUTHOR: "*To Joseph Knight with friendly regards. D. G. Rossetti—1870.*" The second volume also belonged to Joseph Knight, the well-known musical and literary man of the time, composer of the famous song "Rocked in the Cradle of the Deep", and bears his autograph signature on the half-title, and his bookplate inside the front cover.

PRESENTATION COPY TO THEODORE WATTS

- 1010 **ROSSETTI (DANTE GABRIEL).** Dante and His Circle: With the Italian Poets preceding him. (1100-1200-1300). A Collection of Lyrics, Edited, and Translated in the Original Metres, by Dante Gabriel Rossetti.
London: Ellis and White, 1874

45. 12mo, original green cloth, uncut.

AUTOGRAPH PRESENTATION COPY FROM DANTE GABRIEL ROSSETTI TO THEODORE WATTS-DUNTON, inscribed on the title-page: "*Walter Theodore Watts Esq. from his friend D. G. Rossetti.*" The First Edition of this work, here revised and rearranged, was published in 1861 with the title of "The Early Italian Poets."

BOYHOOD SKETCHES BY DANTE GABRIEL ROSSETTI

- 1011 **ROSSETTI (DANTE GABRIEL).** A Series of Ten Original Water-Color Sketches by Dante Gabriel Rossetti, illustrative of the Tales of Chivalry. Each drawing is delicately executed in colors on a small card, measuring 2 x 3 inches, the whole series being hinged to the leaves of an album.

75. 8vo, old green straight-grain levant morocco, gilt tooled back, wide gilt tooled decorative border on the sides, inside gilt tooled borders, gilt edges, doublures and linings of green watered silk.

THIS CHARMING SERIES OF WATER-COLOR SKETCHES WERE EXECUTED BY DANTE GABRIEL ROSSETTI AT THE AGE OF TEN TO ELEVEN YEARS, AND MUST BE CONSIDERED AMONG HIS VERY EARLIEST EFFORTS IN THE FIELD OF ART. Each drawing bears a title or an explanatory note in manuscript. An autograph note by William Michael Rossetti, regarding the series, is inserted at the front of the volume. It reads: "*These little coloured Designs were done by Dante Gabriel Rossetti in Boyhood, to illustrate a Serial (with woodcuts by Samuel Williams) named Tales of Chivalry (Series 1) of wh. he & I as schoolboys were extremely fond. The date of the Designs may be 1839 or 40: the date of the Serial might be traced, to settle the point. W. M. Rossetti.*"

- 1012 **ROSSETTI (DANTE GABRIEL).** Original Pencil Drawing of Mrs. William Morris, unsigned, dated 1860. Measuring 12 $\frac{5}{8}$ x 11 $\frac{1}{8}$ inches. Matted.
Size over-all, 21 $\frac{1}{2}$ x 16 inches.

90. A FINE CHARACTERISTIC EXAMPLE OF ROSSETTI'S WORK.

- 1013 **ROSSETTI (GABRIELE—Father of Dante Gabriel).** Cracovia.
Carmi di Gabriele Rossetti, Pepoli, Nardini, Ricciardi, ecc.
Losanna: S. Bonamici e Compagni, 1847

10. — 12mo, original wrappers, uncut. In a cloth slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM GABRIELE ROSSETTI TO HIS DAUGHTER, inscribed inside the front cover: "*Christina G. Rossetti from her Father 1847.*" With the following inscription of the half-title, by Christina Rossetti's brother: "*Presented to the Rev. R. Wilkins Rees by W. M. Rossetti, March 1900.*"

- 1014 **ROWE (NICHOLAS).** *The Ambitious Step-mother. A Tragedy.*
London: Printed for Peter Buck, 1701

4. — Small 4to, mottled polished calf, gilt fillet borders on sides, inside dentelles, gilt edges.

FIRST EDITION.

- 1015 **ROWE (NICHOLAS).** *A Poem upon the Late Glorious Successes of Her Majesty's Arms, &c.* London: Printed for Jacob Tonson, 1707

1750 — Folio, stitched. In a buff cloth folding case.

FIRST EDITION. WITH THE HALF-TITLE.

- 1016 **ROWE (NICHOLAS).** *The Tragedy of Jane Shore. Written in Imitation of Shakespear's Style.*

10. — London: Printed for Bernard Lintott, [1713]

Small 4to, half chocolate calf (some corners frayed).

FIRST EDITION. Rowe was the first Editor of Shakespeare's Plays, in 1709.

- 1017 **ROWE (NICHOLAS).** *The Tragedy of Lady Jane Gray.*
London: Printed for Bernard Lintott, 1715

2250 — Small 4to, maroon levant morocco, inside dentelles, gilt edges, by Riviere (title-page re-margined on inner edge).

FIRST EDITION. FINE COPY.

- 1018 **[ROWLANDSON (THOMAS).]** *Poetical Magazine; Dedicated to the Lovers of the Muse, by the Agent of the Goddess, R. Ackermann. Illustrated with over 50 finely colored plates by Thomas Rowlandson and others.* London: R. Ackermann's Repository of Arts, 1809-11

470 — 4 vols., 8vo, tan polished calf, gilt backs, red and green morocco labels, uncut, by Bedford.

FIRST EDITION. FINE COPY. Noteworthy as containing THE VERY FIRST APPEARANCE IN PRINT of the famous "Doctor Syntax." With the Harry Glenby bookplate.

**AN EXCEPTIONAL "DOCTOR SYNTAX"
ONE VOLUME IN PARTS; TWO VOLUMES IN ORIGINAL
BOARDS AND FOUR ORIGINAL DRAWINGS**

- 1019 **ROWLANDSON (THOMAS).** [Combe (William).] *The Three Tours of Doctor Syntax. In Search of the Picturesque; In Search of Consolation; In Search of a Wife. With 80 finely colored plates by Thomas Rowlandson.* London: R. Ackermann, 1812-20-21

3 vols., royal 8vo, Vols. 1 and 3 in the original boards (worn and backs repaired), uncut, paper labels; Vol. 2 in the original parts, original printed wrappers, uncut (Vol. 1 is damp-stained in lower portion, but not badly). In 3 maroon levant morocco box cases, lined with maroon moiré silk, by Riviere.

FIRST EDITION. A VERY UNUSUAL COPY OF "THE THREE TOURS." In Vol. 1 at page 38 is the ORIGINAL DRAWING of the plate "Dr. Syntax entertained at College," and at page 50 is the ORIGINAL DRAWING of the plate "Doctor Syntax mistakes a Gentleman's House for an Inn." An uncolored state of the frontispiece portrait is laid in.

In Vol. 3 are TWO ORIGINAL DRAWINGS, one at page 126, "The Cellar Quartetto," and one at page 233, "The Result of Purchasing a Blind Horse."

All the drawings are in color, and all but one are signed.

5300

IN ORIGINAL BOARDS, WITH ONE OF THE ORIGINAL DRAWINGS

- 1020 [**ROWLANDSON (THOMAS).**] [Combe (William).] *The Dance of Life. A Poem by the Author of "Dr. Syntax." Illustrated with 26 plates in color by Thomas Rowlandson.*

London: Published by R. Ackermann, 1817

Royal 8vo, original boards (back repaired), uncut, paper label. In a brown cloth slip case.

FIRST EDITION, WITH FINE CLEAR IMPRESSIONS OF THE PLATES. AT PAGE 236 IS INSERTED THE ORIGINAL DRAWING IN COLOR, OF THE PLATE captioned:

"For such a mild and placid dear
He pays two thousand pounds a year."

A FINE SPECIMEN OF ROWLANDSON'S WORK. With the Edward Henry Hill bookplate.

1250

- 1021 [**ROWLANDSON (THOMAS).**] *Rowlandson's Characteristic Sketches of the Lower Orders, intended as a Companion to the New Picture of London. 54 colored plates by Thomas Rowlandson.*

London: Printed for Samuel Leigh, 1820

16mo, red crushed levant morocco, gilt back, gilt borders and corner ornaments, inside dentelles, gilt edges, by the Scroll Club Bindery.

FIRST EDITION. INSERTED IS AN OUTLINE PEN-AND-INK DRAWING, unsigned, but doubtless by Rowlandson, with Doctor Syntax seated on a bench in a Court Room, in which a spavined horse is brought by its purchaser, evidently protesting against his poor bargain. FINE COPY.

450

1022 ROWLANDSON (THOMAS). Original Water-Color Drawing of a London Street Scene, showing a Huckster with Donkey, signed. Measuring $7 \times 5\frac{1}{8}$ inches. Framed. *Size over-all, $14\frac{7}{8} \times 12$ inches*

[SEE ILLUSTRATION]

350. -



REDUCED FACSIMILE OF ROWLANDSON WATER-COLOUR
[NUMBER 1022]

1023 ROWLANDSON (THOMAS). Original Water-Color Drawing representing a Congregation leaving Church. Unsigned. Measuring $5\frac{1}{2} \times 8\frac{7}{8}$ inches. Framed. *Size over-all, $12\frac{3}{8} \times 15\frac{3}{4}$ inches*

A FINE CARICATURE, IN ROWLANDSON'S CHARACTERISTIC STYLE.

225 -

1024 ROWLANDSON (THOMAS). Original Water-Color Drawing representing an Inn-Keeper in the act of kicking a Youthful Client out of the Inn. Unsigned. Measuring $6\frac{1}{4} \times 5$ inches. Framed.

Size over-all, 14×12 inches

225 -

- 1025 **RUSKIN (JOHN).** *The Seven Lamps of Architecture. With illustrations, drawn and etched by the Author.*

London: Smith, Elder, and Co., 1849

130. Royal 8vo, blue levant morocco, gilt back, gilt inside and outside borders, uncut, original covers bound in, by Bedford.

FIRST EDITION. FINE COPY.

- 1026 **RUSKIN (JOHN).** *Poems.*

Collected, 1850

160. 12mo, original deep purple cloth (a little worn), with blind stamped Lyres stamped on covers. In a red levant morocco solander case.

FIRST EDITION. The Editor's [William H. Harrison] own copy, with his autograph on the fly-leaf and his initials on the title-page, where after the word "Collected" he has written in pencil "*by W. H. H.*" With the R. B. Adam bookplate.

- 1027 **RUSKIN (JOHN).** *The Stones of Venice. With etchings and lithographs by the author.*

London: Smith, Elder, and Co., 1851-3

160. 3 vols., royal 8vo, green levant morocco, gilt backs, inside and outside borders, uncut, original covers bound in, by Bedford.

FIRST EDITION. FINE COPY. One of the etched plates in vol. 2 is by George Cruikshank after Ruskin, and in the first volume three of the plates are in two states.

- 1028 **RUSKIN (JOHN).** *Modern Painters. With illustrations in the last three volumes by the Author, J. M. W. Turner, and others.*

London: Smith, Elder, and Co., 1851-60

675. 5 vols., royal 8vo, red levant morocco, gilt backs, inside and outside borders, uncut, original covers bound in, by Bedford.

FIRST EDITIONS OF VOLUMES THREE, FOUR, AND FIVE. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR TO DANTE GABRIEL ROSSETTI, with varying inscriptions in the first three volumes.

[SEE ILLUSTRATION]

Ruskin to Dante G. Rossetti

With sincere & respectful regards.

1855.

[NUMBER 1028]

- 1029 **RUSKIN (JOHN).** *Map of England and Wales, drawn in pen-and-ink and outlined in color, by John Ruskin.*

85. Linen backed, divided into sections, and folding to 16mo. When opened it is a large 4to. In a roan slip case.

A REMARKABLE BIT OF CARTOGRAPHY FOR A LAD OF ELEVEN, WHICH WAS RUSKIN'S AGE WHEN HE DREW THIS MAP. On the lower margin is his signed inscription concerning it: "*Drawn by me for my Father to travel with when I was just eleven years old. J. Ruskin, Brentwood. 15th April 1885.*"

- 151-
1030 [SALMON (THOMAS).] A Critical Essay concerning Marriage . . .
To which is added, An Historical Account of the Marriage Rites and
Ceremonies of the Greeks and Romans, etc. By a Gentleman.
London: Printed for Charles Rivington, 1724

8vo, new half morocco.

FIRST EDITION. Contains interesting matter relative to the marriage rites of the Indians of Canada and other parts of America. This book is sometimes attributed to Defoe. The D.N.B. credits Thomas Salmon as its author.

- 150-
1031 [SCOT (THOMAS).] A Tongve-Combat, lately happening Betweene
two English Souldiers in the Tilt-boat of Grauesend, the one going to
serve the King of Spaine, the other to serue the States Generall of
the United Provinces. Printed at London, 1623

Small 4to, half red straight-grain morocco.

FIRST EDITION. FINE COPY. Refers to Virginia, Florida, and other parts of America.

- 25-
1032 [SCOTT (SIR WALTER).] The Chase, and William and Helen: Two
Ballads from the German of Gottfried Augustus Bürger.
Edinburgh: Printed by Mundell and Son, 1796

4to, boards (rebacked), loose in covers.

FIRST EDITION OF SCOTT'S FIRST PUBLISHED WORK, issued October 1796, "by request of friends." It is of great interest, as being among the earliest of Scott's writings, published when he was 15 years of age. He was stimulated to attempt this translation on hearing of the version of Bürger's "Lenore" by William Taylor, of Norwich.

AUTOGRAPH PRESENTATION COPY

- 150-
1033 SCOTT (SIR WALTER). The Lay of the Last Minstrel, A Poem;
The Eighth Edition. With Ballads and Lyrical Pieces; [also:] Illus-
trations of Walter Scott's Lay of the Last Minstrel; consisting of
Twelve Views on the Rivers Bothwick, Ettrick, Yarrow, Tiviot, and
Tweed. Engraved by James Heath, R. A. from designs taken on the
spot by John C. Schetky, of Oxford. With Anecdotes and Descrip-
tions. London: Printed for Longman, Hurst, Rees, and Orme, 1808

2 vols. in one, 4to, contemporary red straight-grain morocco, gilt tooled back, gilt panelled sides, gilt edges.

AUTOGRAPH PRESENTATION COPY FROM SIR WALTER SCOTT, inscribed on the half-title: "The Reverend Mr. Berwick from his obliged friend the Author."

- 5-
1034 SCOTT (SIR WALTER). The Vision of Don Roderick: a Poem.
Edinburgh: Printed for James Ballantyne and Co., 1811

4to, new gray boards, uncut (some fox-marks on the closing leaves).

FIRST PUBLISHED EDITION. With the final two, and sixteen extra (smaller), leaves of advertisement.

- 60-
1035 SCOTT (SIR WALTER). Rokeby; A Poem.
Edinburgh: Printed for John Ballantyne and Co., 1813

4to, original brown boards, uncut (rebacked).

FIRST EDITION. A FINE COPY, with the final two, and eight extra, leaves of advertisement.

IN ORIGINAL BOARDS WITH THE HALF-TITLES

- 1036 [SCOTT (SIR WALTER).] *Waverly; or, 'Tis Sixty Years Since.*
Edinburgh: Printed by James Ballantyne and Co., 1814

3 vols., 8vo, original boards (worn, and covers loose), uncut, paper labels. In a green levant morocco solander case.

FIRST EDITION. EXCESSIVELY RARE. IN THE ORIGINAL UNCUT STATE, WITH ALL THE HALF-TITLES.

THE MOST DIFFICULT OF ALL THE WAVERLY NOVELS TO PROCURE IN ORIGINAL BOARDS, UNCUT.

4400-

A MAGNIFICENT UNCUT COPY WITH THE HALF-TITLES

- 1037 [SCOTT (SIR WALTER).] *Guy Mannering; or, The Astrologer.*
Edinburgh: Printed by James Ballantyne and Co., 1815

3 vols., 8vo, original boards (rebacked), uncut.

FIRST EDITION. A MAGNIFICENT COPY IN EXCEPTIONAL UNCUT STATE. All the half-titles are present, together with the leaf at the end of vol. 2, containing the printer's name and place; also the leaf of errata at the end of the third volume.

700-

A FINE COPY WITH THE HALF-TITLES

- 1038 [SCOTT (SIR WALTER).] *Ivanhoe; a Romance.*
Edinburgh: Printed for Archibald Constable and Co., 1820

3 vols., 8vo, original boards, old sheep backs (worn), uncut, fragments of the original paper labels. In a half brown morocco slip case.

FIRST EDITION. With the half-titles. With the Circulating Library list of names on inside front covers. IN VERY GOOD UNCUT AND CLEAN CONDITION.

675-

AUTOGRAPH PRESENTATION COPY

- 1039 [SCOTT (SIR WALTER).] *Memorials of the Haliburtons. Engraved frontispiece on India paper.*
Edinburgh: Printed by James Ballantyne and Company, 1820

4to, original boards, label on front cover, uncut.

FIRST EDITION. One of 30 copies printed. AUTOGRAPH PRESENTATION COPY FROM SIR WALTER SCOTT, inscribed on the front end-paper: "*For Thomas Coutts Esq. from his kinsman and obliged humble Servant Walter Scott.*"

250-

AUTOGRAPH PRESENTATION COPY

- 1040 SCOTT (SIR WALTER). *Halidon Hill; a Dramatic Sketch, from Scottish History.*
Edinburgh: Printed for Archibald Constable and Co., 1822

8vo, old polished calf.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*To the Countess of Melville with the author's most respectful compliments.*" With the Melville bookplate.

300-

- 1041 [SCOTT (SIR WALTER).] *Chronicles of the Canongate.*
Edinburgh: Printed for Cadell and Co., 1827

2 vols., 8vo, original boards (worn, and weak in joints), uncut, paper labels. Names of former owners on fly-leaves and inside cover.

FIRST EDITION. FINE COPY INTERNALLY, with the half-titles, and the leaves of advertisements dated Oct. 1827.

600-

- 1042 [SCOTT (SIR WALTER).] The Life of Napoleon Buonaparte, Emperor of the French. With a Preliminary View of the French Revolution. By the Author of "Waverley," etc.

Edinburgh: Printed by Ballantyne and Co., 1827

35-
9 vols., 8vo, original brown boards (backs repaired), uncut, paper labels.

FIRST EDITION. FINE COPY, with the slips of errata in all the volumes except the last. A pencil note on the inside cover of the first volume states this to be Thomas Moore's copy.

AUTOGRAPH MANUSCRIPT OF "TALES OF A GRANDFATHER"

- 1043 SCOTT (SIR WALTER). Original Autograph Manuscript of "Tales of a Grandfather" [First Series]. Written on 156 pages, folio, with pagination by the author (separate for each volume), and with his corrections and additions in the text and on the blank sides of the leaves.

Folio, old red morocco, gilt tooled back, gilt panelled sides, uncut (lacks all before Chapter 3, Volume I [8 leaves], and the leaves numbered 1-8, 19-22, and 27-34 of Volume III).

6000-
THE ORIGINAL AUTOGRAPH MANUSCRIPT OF THE THREE VOLUMES OF "TALES OF A GRANDFATHER" [FIRST SERIES]. The pages of this fine manuscript are, as usual, closely covered; the handwriting though still regular and characteristic, is less legible than that of earlier works and shows signs both of declining health and the pressure at which Scott worked to complete the "Tales." In accordance with his customary method of composition, sentences once committed to paper are very seldom erased or seriously amended; but additions and interpolations of some length are common. The longest of these extends to a whole chapter (No. XIV, "Of the Government of Scotland"), which was apparently added as an afterthought; its sheets are separately paged, and the author has written "End of Vol. I" at the conclusion of the preceding chapter. A notable feature of the manuscript lies in the number of small verbal differences from the printed text. In spite of the "ease and heartiness" with which the "Tales" were composed, it is clear that the proofs were revised with laborious care. Steeped in Scottish history and tradition, Scott made light work of facts and arrangement, writing on one occasion the contents of forty printed pages in a day; but in the final polishing of his text no pains were spared. "For them (the 'Tales') alone would Scott deserve remembrance, even had he written no poems or composed no Waverley Novels; and their reception at the time was 'more rapturous than that of any of his works since Ivanhoe'. They are indeed as delightful as any of his novels. The romantic interest is carefully preserved, and the old skilled hand ever makes the most of his always excellent material." (Norgate, Life of Sir W. Scott.) It may be noted that the title appears (on a leaf preceding Volume II) as "*Tales of My Grandfather*." At the head of Chapter I, Volume II, "*my*" has been written again, but corrected by the author to "*a*". This manuscript was presented to Mr. George Hogarth by J. A. Ballantyne, son of the printer, and is inscribed on the fly-leaf: "*George Hogarth from J. A. B.*" It was exhibited at the Scott Centenary Exhibition, in 1871.

[SEE ILLUSTRATION]

- 1044 SCOTT (SIR WALTER). Original Autograph Manuscript of the Poem "The Dance of Death." Written on 5 pages, 4to.

500-
4to, dark green levant morocco, gilt inside borders, by Riviere.

THE COMPLETE ORIGINAL MANUSCRIPT of this Poem on the Battle of Waterloo, consisting of eight stanzas. The numeration of the stanzas would seem to indicate the absence of a seventh stanza, making nine in all, but this apparent discrepancy is probably a slip on the author's part, as the text agrees with the printed version. With the William Winter bookplate.

Tales of a Grandfather
and Hibernian Hall. Vol. II. Chapter I of the *Rolls of Disgrace*

Robert Bruce the Great King who was won the Scottish Crown being dead as you have been told the kingdom descended to his son David who was called David the Second to distinguish him from the ~~first~~ first King of that name who reigned about a hundred years before. This David the Second was only four years old at his father's death and his people as you have been told were Kingless. Therefore the Kingless were at that age yet it is not usual to give them the management of themselves so Randolph Earl of Murray of whom you have heard to make himself Regent of the Kingdom of Scotland as it is called that is he exercised the royal authority until the King should be old enough to take the charge upon himself. His wise person had been made by Bruce with consent of the parliament of Scotland.

The report was soon called upon to take measures for the defence of the country for Robert Bruce was no more in his grave than the enemies of his family began to plot the means of destroying the government which he had established. The principal persons were Edward Balliol the son of King John Balliol who was formerly created King of ~~England~~ ^{Scotland} by Edward I and afterwards deposed by him and committed to prison where Edward desired to seize upon the country for himself. After being long

REDUCED FACSIMILE OF PORTION OF ONE OF THE PAGES
OF THE COMPLETE MANUSCRIPT OF "TALES OF A GRANDFATHER" FIRST SERIES

[NUMBER 1043]

1045 SCOTT (SIR WALTER). A. L. s., 4 pp., 4to. Abbotsford, April 27, 1825. To T. Crofton Croker.

80. A MOST INTERESTING LONG LETTER, thanking Croker for a copy of the "Fairy Legends" which he praises highly. He notes the extreme similarity between the folk-lore legends of Scotland and Ireland, and relates at length a remarkable elfin story which has come under his notice.

1046 SCOTT (SIR WALTER). A. L. s., 1 p., 8vo. Abbotsford, August 2, 1827. To Mr. Balmanno. Relative to returning "proofs."

55. The proofs referred to are those of Scott's letter to Sir Adam Ferguson, descriptive of a picture of himself and family painted by David Wilkie. These proofs accompany the letter, with manuscript corrections and considerable additional manuscript material. An engraving of the painting, also an India proof portrait of Scott are laid in. In all 6 pieces.

- 25.-
1047 SHADWELL (THOMAS). The Sullen Lovers: or, The Impertinents. A Comedy. In the Savoy, Printed for Henry Herringman, 1668

Small 4to, half red levant morocco, gilt edges, by Riviere (repairs to a few leaves).

FIRST EDITION. With the Robert Hoe and H. V. Jones bookplates.

- 35.-
1048 SHADWELL (THOMAS). The Libertine: A Tragedy. London: Printed by T. N. for Henry Herringman, 1676

Small 4to, unbound. In a half brown morocco slip case.

FIRST EDITION. With the Buxton Forman bookplate.

- 10.-
1049 SHADWELL (THOMAS). The Scowrers. A Comedy. - London: Printed for James Knapton, 1691

Small 4to, half blue morocco.

FIRST EDITION. With the Bridgewater bookplate.

A MARVELOUS COPY OF SHAKESPEARE'S "POEMS" IN THE ORIGINAL CALF BINDING

- 8500.-
1050 SHAKESPEARE (WILLIAM). Poems: Written by Wil. Shakespeare. Gent. *Engraved portrait by William Marshall.* Printed at London by Tho. Cotes, 1640

Small 8vo, original calf binding (worn; leaves *1, *2, A, A2, C8, L, L2, M, and M4 have been strengthened at the hinge; small marginal tear in one leaf; a few insignificant minor defects). In a cloth box case.

FIRST EDITION. EXCESSIVELY RARE. WITH A BRILLIANT IMPRESSION OF THE PORTRAIT BY MARSHALL. A LARGE COPY, measuring 5 9/16 x 3 9/16 inches. With an old inscription on the inner front cover, and one or two old marginal annotations.

A PERFECT SECOND FOLIO

- 750.-
1051 SHAKESPEARE (WILLIAM). Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The second Impression. *Engraved portrait of Shakespeare on the title-page, signed "Martin Droeshout: sculpsit. London."* London, Printed by Tho. Cotes, for Iohn Smethwicke, and are to be sold at his shop in Saint Dunstons Church-yard. 1632

Folio, crimson crushed levant morocco, gilt tooled back, gilt and blind tooled fillet panelling on the sides, with corner fleurons and a large ornamental cartouche in the centre, gilt inside dentelles, gilt edges, by Broca (the preliminary leaf "Vpon the Effigies", etc., is repaired along the hinge; the leaf "On Worthy Master Shakespeare" etc., is mounted at the inner margin; leaves v3 and v4 are repaired in the margin; tears in leaves aaa2 and ddd3 are repaired; small marginal inscription on one of the preliminary leaves; occasional insignificant stains). In a half red levant morocco book-shaped box case.

SECOND FOLIO, OF EXCESSIVE RARITY. The leaves measure 12 1/2 x 8 1/2 inches. With the Reginald Arthur Tatton bookplate. Bought from Bernard Quaritch, Limited, and warranted perfect by them.

**ONE OF THE FEW COPIES OF THE 1663 ISSUE
WITH THE SEVEN ADDITIONAL PLAYS**

- 1052 **SHAKESPEARE (WILLIAM).** Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Original Copies. The Third Impression. *Engraved portrait of Shakespeare on the title-page, by Droeshout, unsigned.*

London, Printed for Philip Chetwinde, 1663

Folio, crimson levant morocco, gilt tooled back, decorative gilt panelling on the sides, gilt inside dentelles, gilt edges, by Riviere (the first leaf and the title-page have been skilfully repaired in one or two places, the third preliminary leaf has been restored along the outer lateral margin, and leaf Nnn6 repaired in the margin of the lower outer corner; a few other minor defects, repairs, and insignificant stains).

8000 -

THIRD FOLIO. FIRST ISSUE. ONE OF THE FEW COPIES OF THIS EXCEEDINGLY RARE ISSUE THAT CONTAIN THE SEVEN ADDITIONAL PLAYS FORMERLY ASCRIBED TO SHAKESPEARE. The leaves measure 12 5/16 by 8 3/16 inches. The first folio appearance of these seven spurious plays is generally conceded to be in the Second Issue of the Third Folio, which refers to them on the title-page as "Never before Printed in Folio." A few copies of the First Issue, as the present one, are known to contain them. Leaves Ff5 and Ff6 are in duplicate, the two extra leaves being variants, differing somewhat in set-up, in the decorative chapter-headings, and with the recto of Ff5 blank instead of carrying the conclusion of "Richard the Second." About the Third Folio, Jaggard says: "The excessive rarity of the 1663 and 1664 issues is due to destruction of almost the entire impression in the great London fire of 1666, as they lay unsold in the printer's warehouse. In point of rarity they are much scarcer than the first edition."

**A BEAUTIFUL COPY OF THE 1664 ISSUE OF THE THIRD FOLIO
IN A MAGNIFICENT BINDING BY MERCIER
FOR ROBERT HOE**

- 1053 **SHAKESPEARE (WILLIAM).** Mr. William Shakespear's Comedies, Histories, and Tragedies. Published according to the true Original Copies. The third Impression. And unto this Impression is added seven Playes, never before Printed in Folio.

viz.

Pericles Prince of Tyre.
The London Prodigall.
The History of Thomas Ld. Cromwell.
Sir John Oldcastle Lord Cobham.
The Puritan Widow.
A York-shire Tragedy.
The Tragedy of Locrine.

15500 -

Engraved frontispiece portrait of Shakespeare, signed "Martin Droeshut: sculpsit. London." London, Printed for P. C., 1664

Folio, claret crushed levant morocco, gilt tooled back, the sides decorated with a wide border composed of multiple fillets and floral elements richly tooled in gilt, crimson crushed levant morocco doublures with gilt tooled fillet borders and floral corner-pieces, edges gilt over marbling, executed by Mercier, Successor to Cuzin, for Robert Hoe, with the latter's initials on the front doublure (small tear in leaf Q2, and a few minute rust-holes). In a claret levant morocco solander case, lined with chamois.

THIRD FOLIO. THE SECOND ISSUE. A MAGNIFICENT COPY OF THIS RARE ISSUE, IN A SUPERB BINDING BY MERCIER. The leaves measure 12 7/8 x 8 1/2 inches, and are in almost spotless condition.

BEAUTIFUL UNWASHED COPY IN CONTEMPORARY CALF
WITH ORIGINAL BINDER'S DUPLICATION OF ONE SHEET
FOR ANOTHER

- 1054 SHAKESPEARE (WILLIAM). Mr. William Shakspear's Comedies, Histories, and Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio:

Viz.

Pericles Prince of Tyre.

Sir John Oldcastle Lord Cobham.

The London Prodigal.

The Puritan Widow.

The History of Thomas Lord

A Yorkshire Tragedy.

Cromwel.

The Tragedy of Locrine.

The Fourth Edition.

Engraved frontispiece portrait of Shakespeare, signed "Martin Droeshout: sculpsit. London."

London, Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the New Exchange, the Crane in St. Pauls Church-Yard, and in Russel-Street Convent-Garden. 1685

Folio, contemporary calf, gilt tooled back (hinges weak and partly cracked, worn; due to an original binder's error a duplicate of sheet Bbb2 [pages 279-80 and 285-6] has been substituted for sheet Ddd2 [pages 303-4 and 309-10], the latter being absent; slight tear in leaf I3 due to broken type, and in leaves Iii6 and Cccc2; minute rust-holes in leaves Aaa2 and Sss6). In a half red morocco slip case.

FOURTH FOLIO. A FINE UNWASHED COPY, measuring 14 $\frac{7}{8}$ x 9 $\frac{1}{4}$ inches. There are two other varieties of imprints found in copies of this edition, but there are no other differences. With the signature "A. Abingdon" (probably Anne Abingdon [d. 1715], wife of Montague, second Earl of Abingdon) on the top margin of the title-page, and the bookplate of James Bertie, Esq., Second Son to James late Earl of Abingdon, 1702.

BEAUTIFUL LARGE PAPER SET OF
THE FIRST ILLUSTRATED SHAKESPEARE
WITH THE SEVENTH VOLUME

- 1055 SHAKESPEARE (WILLIAM). The Works of Mr. William Shakspear. Revis'd and Corrected, with an Account of the Life and Writings of the Author By N. Rowe, Esq. *Engraved frontispiece portrait of Shakespeare by Vander Gucht, in the first six volumes, frontispiece in the seventh volume, and numerous other fine engravings.*

London: Printed for Jacob Tonson, 1709
[The Seventh volume] London: Printed for E. Curll, 1710

7 vols., 8vo, original calf, gilt backs (rehinged).

LARGE PAPER SET. FIRST ILLUSTRATED EDITION, INCLUDING THE RARE SEVENTH VOLUME containing the spurious poems of the edition of 1640.

Of this edition Jaggard says: "In importance and interest, this edition ranks second perhaps to the editio princeps. It is the first manual text, the first to present a biography of the poet, the first to bear an editor's name, the first to possess illustrations, and the first of the endless army of editions in octavo."

Concerning the illustrations, of which there is one to each Play, and one in the last volume for "Venus and Adonis," it is important to note that they are of extreme value because of their contemporary costume. Here also will be found the earliest effort to trace parallels between Shakespeare and other Classics.

The portrait of Shakespeare which occurs in each of the first six volumes is present in every instance, which is most unusual, as it is usually extracted from all but the first volume, because they are similar.

**THE LARGEST COPY RECORDED
OF THE FIRST BIBLIOGRAPHICAL EDITION**

20. 1056 **SHAKESPEARE (WILLIAM).** Mr. William Shakespeare his Comedies, Histories, and Tragedies, set out by himself in quarto, or by the Players his Fellows in folio, and now faithfully republish'd from those Editions with an Introduction: Whereunto will be added, in some other Volumes, Notes, critical and explanatory, and a Body of Various Readings entire. *Medallion portrait by J. Miller.* [At end of vol. 1].

London: Printed by Dryden Leach, for J. and R. Tonson, [1768]

10 vols., 8vo, original marbled boards, vellum backs, uncut.

LARGE PAPER SET OF THIS MAGNIFICENT EDITION, WHICH IS THE FIRST ISSUE UNDER THE EDITORSHIP OF EDWARD CAPELL, AND THE FIRST TO CONTAIN AN ATTEMPT TOWARDS A BIBLIOGRAPHY.

Jaggard mentions that he has the only Large Paper set recorded, measuring $7\frac{1}{8}$ by $4\frac{1}{2}$ inches. His set is small compared to the present, which measures $7\frac{3}{4}$ by $5\frac{3}{16}$ inches.

- 50 1057 **[SHAKESPEARE (WILLIAM).]** Theobald (Lewis). Shakespeare restored: or, a Specimen of the Many Errors, as well Committed, as Unamended, by Mr. Pope in his Late Edition of this Poet.

London: Printed for R. Francklin, 1726

4to, old sprinkled calf (rebacked and repaired; with stitch-holes of former sewing).

FIRST EDITION. Valuable for the text of "Hamlet". It is the "first scholarly attempt to form a text from a collation of the First Folio with the Second Quarto, and Theobald's text, with further embellishments by Sir Thomas Ham-mer, Edward Capell, and the Cambridge Editors of 1866, is now generally accepted." With the Ditton Park bookplate.

EIGHTH SESSION

NUMBERS 1058-1185

- 1058 **SHAW (GEORGE BERNARD)**. The Perfect Wagnerite: A Commentary on the Ring of the Niblungs. London: Grant Richards, 1898

12mo, original linen, cloth back, uncut.

FIRST EDITION.

600.-

- 1059 **SHAW (GEORGE BERNARD)**. The Complete Original Autograph Manuscript of Chapter I, Book II, of "Love Among the Artists." Written on 23 pages, folio, with numerous corrections and additions in the author's hand. In a dark red levant morocco solander case by Sangorski and Sutcliffe.

2,200

THE ORIGINAL AUTOGRAPH MANUSCRIPT OF A CHAPTER OF "LOVE AMONG THE ARTISTS", ONE OF SHAW'S EARLY NOVELS. There are numerous corrections throughout in Shaw's hand, as well as pagination numerals (382-404). One somewhat lengthy addition to the text has been written on a separate slip of paper and tipped on the page. The upper portion of page 394 has been torn away but retained by pasting to the main body of the leaf, omitting, however, one line of text. A FINE SHAW MANUSCRIPT.

[SEE ILLUSTRATION]

- 1060 **SHAW (GEORGE BERNARD)**. A portion of the Original Autograph Manuscript of "Love Among the Artists", written on 2 pages, folio, and 5 pages of autograph musical score. In a red cloth portfolio.

The two leaves of Manuscript carry the author's pagination at the top of the page, being pages 407-8. There are occasional deletions and additions throughout. Of the pages of musical score, one is written on a fragment of a printed application slip of the British Museum, apparently of the year 1882, and as such of great interest, as it dates back to Shaw's early years of struggle as a writer and musician in London. Two pages of music are written on a sheet of pink paper, and regarding these is inserted a lengthy magazine article by Florence Boylston Pelo, entitled "Bernard Shaw—Musician". One of these pages is reproduced herein, and described as "a musical score in the autograph of Shaw, made probably about 1885 . . . Shaw, as we know, was enormously interested in Wagner's methods, and in the photograph [page], he has written out the various *leit-motifs* of the Ring of the Niblungs In the margin are various stenographic notes in the Pitman system, which when translated are found to represent the names of the various themes."

~~375~~

375.-

AN AUTOBIOGRAPHY IN MINIATURE AN EXTRAORDINARY "SHAW" MANUSCRIPT

- 1061 **SHAW (GEORGE BERNARD).** Original Autograph Manuscript of Shaw's answers to Nine Questions propounded to him by Clarence Rook, termed "Examination Paper." Written on 18 pp., small 4to, and signed "*Yours ever, G. Bernard Shaw.*" In a green morocco slip case.

PROBABLY THE BEST IDEA OF THE EXTENT AND SCOPE OF THIS MANUSCRIPT WILL BE GIVEN BY QUOTING THE QUESTIONS ASKED BY MR. ROOK. Here are the questions which Shaw answered:

2. 600.
1. Name the places of Shaw's birth and education.
 2. Recount the mode of his ingress into literary activity.
 3. When and how did he become a vegetarian?
 4. "It has been stated that Shaw has tried his hand at every kind of criticism,—musical, artistic & dramatic,—with amusing results." Comment and explain.
 5. (a) "The drama is the most elementary form of amusement."
(b) "The drama is the noblest vehicle of instruction."
Are these propositions materially exclusive?
 6. State what you know of the origin & purpose of "Arms and the Man" & "Mrs. Warren's Profession."
 7. Estimate any forthcoming work—or play—which Shaw is likely to perpetrate,—with special reference to the drama.
 8. "Shaw is a critic." "Shaw is a dramatist." "Shaw is an Anarchist."
"Shaw is a wag."
Give reasons for adopting any—or all of these views—or indeed none.
 9. Has Shaw ever lectured in America, and, if not, is he likely to?

Clarence Rook was London correspondent of the Chap Book where portions of this manuscript were printed in 1896, the year it was written. In 1923 Mr. Kern privately printed 62 copies with an introduction by Christopher Morley.

BEAUTIFUL UNCUT COPY WITH A LETTER FROM SHELLEY CONCERNING THE BOOK

- 1062 **[SHELLEY (MARY W.).]** *Frankenstein; or, The Modern Prometheus.* London: Printed for Lackington [and others], 1818

3 vols., 12mo, original pink boards (slight repair to back of vol. 1), uncut, paper labels. In a half morocco book-shaped slip case.

FIRST EDITION. FINE UNCUT COPY, WITH ALL THE HALF-TITLES. Laid in the first volume is a 3-p. A. L. s. of Percy Bysshe Shelley to the publishers of "Frankenstein," concerning its publicity. It is dated October 27, 1817, and reads in part:

1. 900.

"Gentlemen: I do not see that I can amend your announce of *Frankenstein*. On my part I shall of course do my utmost for my friend, & no quarter in which I think it can successfully [be] recommended shall be neglected. You are of course aware how much depends upon extensive & judicious advertising: a part of the question which you are the most competent to understand. I have paid considerable attention to the correction of such few instances of baldness of style as necessarily occur in the production of a very young writer, & beg again to request that the printer, as a particular accomodation to me should be urged to expedition. I shall return to Marlow to-morrow for a week or ten days," etc. With the C. G. M. Gaskell bookplate.

ORIGINAL MANUSCRIPT OF A PORTION OF
"VALPERGA"

- 1063 **SHELLEY (MARY W.).** The Original Manuscript of a portion of her Italian Novel "Valperga," written on 17 pages, folio. Preserved in a folio, gray levant morocco slip case.

THIS MANUSCRIPT DIFFERS IN PORTIONS FROM THE PRINTED FIRST EDITION, and comprises a part of Chapter VI. of Vol. 1; Chapter 8, of Vol. 3, etc.

- 1064 [**SHELLEY (MARY W.).**] Valperga: or, the Life and Adventures of Castruccio, Prince of Lucca.

London: Printed for G. and W. B. Whittaker, 1823

3 vols., 12mo, original boards, uncut, paper labels. In a gray morocco book-shaped slip case. Name of Sarah Taylor on title-pages.

FIRST EDITION. A FINE UNCUT COPY. Issued without half-titles.

- 1065 [**SHELLEY (MARY W.).**] The Last Man.

London: Henry Colburn, 1826

3 vols., 12mo, contemporary half calf (occasional stains). Name on inner front covers.

FIRST EDITION. Inserted is an Autograph Receipt by Thomas Love Peacock, for Fifty Pounds received from William Whitton, on July 5, 1826, for the account of Mrs. Shelley. Mr. Whitton was solicitor for Sir Timothy Shelley, the Poet's father, and THIS RECEIPT HAS A SPECIAL SHELLEY INTEREST, for Ingpen in his work, "Shelley in England," states that Whitton in sending this amount to Peacock, mentioned that IT MUST BE CONSIDERED AS THE LAST PAYMENT.

The reason for this may be found in the fact that Mrs. Shelley had offended her father-in-law by having written "Frankenstein," and "The Last Man," which latter novel contains a whole gallery of veiled portraits of the Shelley circle, and the publicity occasioned by the reviewers of these works referring to her as the author had so annoyed Sir Timothy that he showed his displeasure by suspending her allowance. With "Walter E. Peck, Exeter College, Oxford" written in each volume.

- 1066 [**SHELLEY (MARY W.).**] The Fortunes of Perkin Warbeck, a Romance. London: Henry Colburn and Richard Bentley, 1830

3 vols., 12mo, original boards (covers of one volume loose, and one back repaired), uncut, paper labels. In a half blue morocco book-shaped slip case.

FIRST EDITION. With the Buxton Forman bookplate.

- 1067 [**SHELLEY (MARY W.).**] Lodore. London: Richard Bentley, 1835

3 vols., 12mo, contemporary half calf (name on title-pages).

FIRST EDITION. Some of the incidents in this novel are said to be taken from actual occurrences in the life of the author.

- 1068 [**SHELLEY (MARY W.).**] Falkner. A Novel.

London: Saunders and Otley, 1837

3 vols., 12mo, original boards (worn, and covers loose), uncut (occasional foxings, and inner covers defaced). In a half brown morocco slip case.

FIRST EDITION.

WITH AN AUTOGRAPH LETTER FROM THE AUTHOR

- 1069 SHELLEY (MARY W.). Rambles in Germany and Italy, in 1840, 1842, and 1843. London: Edward Moxon, 1844

95- 2 vols., 12mo, original brown cloth, uncut. In a half morocco book-shaped slip case. (Fly-leaf torn out of the first volume).

FIRST EDITION. Inserted in the first volume is an A. L. s. from the Author to her publisher thanking him for the press notices he has sent her concerning the present work. She thinks them "very civil." With the Buxton Forman book-plate.

- 1070 [SHELLEY (MARY W.).] Xenophon. The Cyropaedia. London: A. J. Valpy, 1830

15- 16mo, printed cloth, uncut. In a half brown morocco slip case. FAMILY CLASSICAL LIBRARY, Vol. 2 of Xenophon's Works, which MRS. SHELLEY PRESENTED TO PRUDENTIA HOGG, inscribing on the half-title: "*Prudentia Sarah Jefferson Hogg from her affectionate Godmother. Mary Shelley. 7 Dec. [year deleted.]*"

- 1071 [SHELLEY (MARY W.).] An old Sketch Book of Edward E. Williams, with many drawings by him, including a copy of Shakespeare's bust in Startford Church.

8vo, old red morocco.

450- THIS VOLUME WAS LATER USED BY MRS. SHELLEY AS A SCRAP BOOK AND ALBUM IN WHICH SHE HAS WRITTEN MANY EXTRACTS FROM BYRON AND HER HUSBAND. There are also two or three poems written in this book in Trelawney's handwriting, two of them "To Rosalind" being dated Jan. 1, 1822. As Trelawney was in Pisa January 21, 1822 [see his letter to Capt. Roberts in this collection] it is not improbable that this was loaned to him for the purpose of inscribing these poems, at the request of Mrs. Shelley. The final drawing in the book is that of a storm-tossed sloop, evidently preparing for heavy weather—an extraordinarily prophetic picture of the later disaster.

A LONG LETTER TO JOHN HOWARD PAYNE
MENTIONING AMERICA

- 1072 SHELLEY (MARY W.). A. L. s., signed with her initials, 4 pp., 4to. Kentish town, January 28, 1826. To John Howard Payne. (Small piece torn out of second leaf.)

250- A LONG AND MOST INTERESTING LETTER on a variety of subjects, and written in a most chatty and agreeable fashion. She has deferred answering Payne's letter till she could announce the departure of her Sibylline Leaves for Paris.

"When do you think to revisit England? and are you at all come to a decision concerning your return to America?—my own feelings (being European) makes me think that having once realized your prospects there, you would hasten back here—thinking (as I do with regard to human beings), that a middle aged country—more fertile in memories, associations, and human relics than in natural productions is to be preferred to the savage untutored and self-willed though beauteous vigor of a land just springing from infancy to youth," etc.

**THE EARLIEST KNOWN SHELLEY LETTER
(EXCEPT ONE SHORT NOTE)
OFFERING HIS FIRST WORK "ZASTROZZI" TO LONGMAN**

- 1073 **SHELLEY (PERCY BYSSHE).** A. L. s. "Percy Shelly," 2 pp., 4to. Eton College, May 7, 1809. To Messrs. Longman & Co.

A MAGNIFICENT AND HIGHLY IMPORTANT LETTER, THE EARLIEST KNOWN (except a previous short note), OFFERING A ROMANCE OF WHICH HE HAS WRITTEN A LARGE PORTION, TO MESSRS. LONGMAN AND CO. The Romance is, of course, "Zastrozzi," his first substantive work. *"It is my intention to complete & publish a Romance, of which I have already written a large portion, before the end of July. My object in writing it is not pecuniary, as I am independent, being the heir of a gentleman of large fortune in the County of Sussex & prosecuting my studies as an Oppidan at Eton, from the many leisure hours I have I have [sic] an opportunity of indulging my favourite propensity in writing . . . Might I likewise request the favor of secrecy until the Romance is published."*

"Be so good as to tell me whether I shall send you the original manuscript when I have completed it, or one corrected."

On the third page some one in the publishing firm has written: *"We shall be happy to rec. the MS. when finished."* IN BEAUTIFUL CONDITION.

- 1074 **SHELLEY (PERCY BYSSHE).** Zastrozzi, a Romance.
London: Printed for G. Wilkie and J. Robinson, 1810

12mo, blue crushed levant morocco, gilt back with floral tooling, sides ornamented with a conventional design of roses and leaf sprays; doublures of cream vellum, with inlays of red roses and ribbons of yellow and drab inlays, gilt leaf sprays, end leaves of cream moiré silk, uncut (lower margin of one leaf repaired). In a red morocco slip case, with moiré silk protecting covers.

FIRST EDITION OF SHELLEY'S FIRST WORK. A MAGNIFICENT COPY (except for the slight mentioned blemish), WITH THE HALF-TITLE. With the Harry B. Smith bookplate.

SOUTHEY'S COPY GIVEN TO HIM BY SHELLEY

- 1075 [**SHELLEY (PERCY BYSSHE).**] St. Irvyne; or, The Rosicrucian: A Romance. By a Gentleman of the University or Oxford.
London: Printed for J. J. Stockdale, 1811

12mo, polished calf, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges, by Bedford.

FIRST EDITION. FINE COPY, WITH THE HALF-TITLE. PRESENTATION COPY FROM THE AUTHOR, inscribed at the foot of the title-page: *"Robert Southey from the Author,"* in the handwriting of Southey. He has also written Shelley's name as the author, after the word "By" on the title-page. With the Robert Southey and C. G. M. Gaskell bookplates.

- 1076 **SHELLEY (PERCY BYSSHE).** An Address to the Irish People.
Dublin, 1812

8vo, crimson crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, gilt top, uncut, by Zaehnsdorf.

FIRST EDITION. EXCESSIVELY RARE. A FINE UNCUT COPY.

How Shelley came to write this tract, and imagine that he was to bring about Catholic Emancipation, and a repeal of the Union, nobody ever knew. His most intimate friends had never heard him mention the one, and was assured of his utter ignorance of the enactment and provisions of the other. At any rate, he was shortly sick of the whole matter, and the pamphlet had little sale. A bale of them was shipped to London and seized there by the Post Office authorities, which is no doubt the reason for its excessive rarity. With the Edward Huth bookplate.

**SHELLEY'S OWN COPY OF "QUEEN MAB"
WITH HIS MANUSCRIPT REVISIONS**

1077 **SHELLEY (PERCY BYSSHE).** [Queen Mab; A Philosophical Poem: With Notes.] [London: Printed by P. B. Shelley, 1813]

8vo, original boards, uncut (shaken, rebacked, and back worn). In a sage green levant morocco silk-lined box, with snap.

FIRST EDITION, AND WITHOUT DOUBT THE MOST VALUABLE AND DESIRABLE SHELLEY VOLUME WHICH HAS EVER OCCURRED FOR SALE BY AUCTION. IT IS SHELLEY'S OWN COPY, PROFUSELY FILLED WITH HIS MANUSCRIPT NOTES from Canto VIII to the end of the Poem, which he terms the "Second Part."

This is the copy Shelley used for an abridged and amended text of the poem, which he entitled "The Daemon of the World", and which he printed in 1816 in the volume "Alastor and other Poems". It lacks the title and dedication leaves and, of course, the lower portion of the leaf (pp. 239-240) containing the imprint, which Shelley himself cut from the copies he distributed among his friends.

This book was once the property of H. Buxton Forman who used it for completing "The Daemon" in his edition of Shelley's Poetical Works, and is fully described there. It contains many deletions and very many alterations and additions all in Shelley's hand.

Until 1905 it was believed that this copy was the only one in existence, containing such alterations and additions, but in that year another copy came to light which proved to be a transcript from this copy made for the printer to follow, the first copy—this copy—evidently, being kept by Shelley.

In the case enclosing this book are letters which passed between H. Buxton Forman and Dr. Thomas J. Wise who acquired the second copy. These letters tell the story of the discovery and the acquisition of the copy now in the Ashley Library.

It is evident that Shelley used this copy for his first attempt at forming the text of "The Daemon", and that when he came to prepare the printer's "copy" he made the copy now in the Ashley Library.

When Mr. Forman was afforded the opportunity to collate and compare the two volumes, he dealt with the respective differences in a communication to "The Athenaeum" of October 14, 1905. Dr. Wise, describing his copy in his "A Shelley Library" (1924), makes this note: "In the main the changes made in both agree, but to a certain extent each carries revisions peculiar to itself." It is interesting to learn, from the correspondence which passed between Dr. Wise and Mr. Buxton Forman, that after the former had acquired the second copy of Shelley's book, he offered the latter one thousand pounds for his copy, and another Shelley book. Mr. Forman declined the offer.

~~ref. to page~~

4 } The mighty ^{idea} ~~stream~~ of thought ~~that~~ ^{which} ~~flows~~ ^{which}
 which form the ~~same~~ ^{same} ~~no~~ like Ocean's stream
 again ¹⁰⁴ began to ~~flow~~ ^{flow} - To ~~the~~ ^{the} ~~IV~~ ^{IV} ~~giving~~

Those lonely realms bright garden-isles begem,
 With lightsome clouds and shining seas between,
 And fertile vallies, resonant with bliss,
 Whilst green woods overcanopy the wave,
 Which like a toil-worn labourer leaps to shore,
 To meet the kisses of the flowrets there.

st.

5 } All things are recreated, and the flame
 Of consentaneous love inspires all life :
 The fertile bosom of the earth gives suck
 To myriads, who still grow beneath her care,
 Rewarding her with their pure perfectness :
 The balmy breathings of the wind inhale
 Her virtues, and diffuse them all abroad :
 Health floats amid the gentle atmosphere,
 Glows in the fruits, and mantles on the stream :
 No storms deform the beaming brow of heaven,
 Nor scatter in the freshness of its pride
 The foliage of the ever ~~verdant~~ trees ; ^{undecaying}
 But fruits are ever ripe, flowers ever fair,
 And autumn proudly bears her matron grace,
 Kindling a flush on the fair cheek of spring,

4 } The wonders of the human world to keep
 space, master time & mind - ~~richly~~
 Exposes all the treasures in the sight?
 Renew & strengthen all the fading hope.

FACSIMILE OF PAGE OF "QUEEN MAB"

[NUMBER 1077]

**FIRST EDITION OF "QUEEN MAB"
WITH AN AUTOGRAPH LETTER BY MRS. SHELLEY
CONCERNING THIS BOOK AND "ALASTOR"**

- 1078 **SHELLEY (PERCY BYSSHE).** [Queen Mab; a Philosophical Poem: With Notes.] [London: Printed by P. B. Shelley, 1813]

8vo, original boards, uncut. Is a half blue morocco slip case.

FIRST EDITION. RARE. A CRISP AND CLEAN COPY. This volume lacks pages i to iv, consisting of the title-page, pp. i-ii; the Dedication "To Harriet [Shelley]" pp. iii-iv; and imprint at the end. It was the usual thing for Shelley to so mutilate copies of "Queen Mab" for presentation purposes, consequently it may be assumed that THIS COPY WAS ONE OF THOSE PRESENTED BY SHELLEY TO A FRIEND.

Laid in is AN AUTOGRAPH LETTER FROM MRS. SHELLEY to Mr. Moxon asking him to try and get her a copy of "Queen Mab."

"I have failed in promising a copy of Queen Mab. I think Mr. Southey may have one—will you ask for the loan—but it must be quick . . . I should much like to get hold of the original edition . . . I had no idea we should have so much difficulty . . . Let me have a copy of Alastor of the first edition if you can," etc.

A former owner, Wm. Ellis Wall has written a note on the fly-leaf concerning this work. With the W. E. Wall, Buxton Forman, and W. Van R. Whitall bookplates.

A COMPLETE COPY

- 1079 **SHELLEY (PERCY BYSSHE).** Queen Mab; a Philosophical Poem: With Notes. London: Printed by P. B. Shelley, 1813

8vo, blue levant morocco, gilt back, seven fillet borders on sides; doublures of green levant morocco, with six fillet borders, end leaves of blue moiré silk, by Stikeman. In a morocco bound cloth slip case.

FIRST EDITION. VERY RARE. A complete copy, with the title-page with Shelley's name in imprint; the Dedication leaf "To Harriet ———"; half-title with "Notes" following page 122, and the last leaf with imprint containing Shelley's name. The title-page, Dedication, and last leaf have been inserted, to COMPLETE THIS COPY, as Shelley is known to have removed these from as many copies as he could obtain. According to Carlisle, the publisher, only 180 copies were issued.

- 1080 **SHELLEY (PERCY BYSSHE).** Alastor; or, The Spirit of Solitude: and other Poems.

London: Printed for Baldwin, Cradock, and Joy, 1816

Small 8vo, red straight-grain morocco, gilt back, gilt fillet borders on sides, inside dentelles, rough edges, by Wallis.

FIRST EDITION. FINE COPY. VERY RARE. This book was apparently rare as early as 1824, for Mrs. Shelley, in the Preface to the "Posthumous Poems" of that date says: "I have added a reprint of 'Alastor, or the Spirit of Solitude': the difficulty with which a copy can be obtained is the cause of its republication."

WITH CHECK WRITTEN AND SIGNED BY SHELLEY

- 1081 [**SHELLEY (PERCY BYSSHE), with Mrs. Shelley**] History of a Six Weeks' Tour through a part of France, Switzerland, Germany, and Holland: With Letters descriptive of a sail round the Lake of Geneva, and of the Glaciers of Chamouni.

London: Published by T. Hookham, Jun., 1817

12mo, original boards (a little worn), uncut, paper label. In a cloth box.

FIRST EDITION. FINE COPY, WITH THE HALF-TITLE. Laid in is AN AUTOGRAPH CHECK DRAWN AND SIGNED BY SHELLEY, to the order of Hookham, the publisher, for Five Pounds. The signature is cancelled as usual.

FIRST ISSUE WITH THE DATE "1817"

- 1081A **SHELLEY (PERCY BYSSHE)**. The Revolt of Islam. A Poem in Twelve Cantos. London: C. & J. Ollier, 1817

8vo, original boards, uncut (label slightly defective). In a levant morocco case by Riviere. 1500.-

FIRST EDITION. FIRST ISSUE, with the date "1817" on the title-page, and CONTAINING THE RARE LEAF OF ERRATA. VERY FEW COPIES ARE KNOWN WITH THIS DATE ON THE TITLE-PAGE, since Ollier declined to have anything to do with the book unless certain alterations were made in the text of the poem. When these alterations were made, the book was published by him with a title-page bearing the date 1818. A few copies, however, had been prepared before the alterations were made, with the earlier date on the title-page.

THE BUXTON FORMAN COPY

- 1082 **SHELLEY (PERCY BYSSHE)**. The Revolt of Islam; a Poem, in Twelve Cantos. London: Printed for C. and J. Ollier, 1818

8vo, original boards (a little worn), uncut, paper label. In a half blue morocco slip case.

FIRST EDITION, with the new title, but with the date at the foot of the title-page correctly printed 1818. The errata is present. LAID IN IS AN AUTOGRAPH CHECK DRAWN BY SHELLEY TO THE ORDER OF MESSRS. OLLIER. Shelley's signature is cancelled as usual. 1050.

"The Revolt of Islam" is largely composed of the sheets originally prepared for "Laon and Cythna." Shelley made serious alterations in his text in consequence of the pressure brought to bear on him by his publisher. He severed the relationship of brother and sister which in the original version had existed between the hero and heroine. In order to give effect to this change, the title-page and twenty-six leaves of the text were cancelled, and replaced by new ones. The errata was not altered, and consequently is not quite correct.

A note by Mr. Forman, written on the inside front cover states that this was Mrs. Gisborne's copy which was sold with other Shelleyana at Puttick and Simpson's, May 28, 1878. With the Buxton Forman and Harry Glemby book-plates.

AUTOGRAPH MANUSCRIPT OF SIX STANZAS OF "LAON AND CYTHNA"

- 1083 **SHELLEY (PERCY BYSSHE)**. Autograph Manuscript of Stanzas 24-29 inclusive (the last complete except for two lines), of the Ninth Canto of "Laon and Cythna." 6 stanzas, written on 4 pp., 4to. 4700.-

**FIRST ISSUE WITH THE HALF-TITLE
WITH SHELLEY'S LETTER ASKING FOR
THE FIRST TWELVE COPIES OF THIS BOOK**

- 1084 **SHELLEY (PERCY BYSSHE)**. *Laon and Cythna; or, the Revolution of the Golden City: A Vision of the Nineteenth Century*. In the stanza of Spenser.

London: Printed for Sherwood, Neely, & Jones, 1818

8vo, original boards (broken in joints), uncut. In a half blue morocco slip case. **FIRST EDITION.** THE EXCESSIVELY RARE FIRST ISSUE, WITH THE RARE HALF-TITLE TO "LAON AND CYTHNA," a single leaf, lettered "d", with a four-line quotation from Pindar. This leaf appears in the present copy IMMEDIATELY PRECEDING the title-page, and the leaf of errata has been bound in where the half-title should have been placed, that is, immediately preceding page 1. The errata should have been placed just after the title-page, according to Dr. Wise.

OF THIS ISSUE WITH THE HALF-TITLE DR. WISE THINKS BUT 12 COPIES EXIST, basing his conclusion on a letter written by Shelley to Ollier, the bookseller, November 25, 1817.

THIS LETTER IS LAID IN THE PRESENT COPY, and reads in part: "*I have not yet seen the announce of Laon & Cythna in the public papers—Be so good as not to let it be delayed a day longer, as the books are now ready. I wish a parcel of twelve to be sent to me as soon as you can put them in boards,*" etc. Portions of this letter are dust stained and inked, but not affecting its legibility. There is also a tear in the fold.

Dr. Wise further states: "Early in December the storm burst, and Ollier refused to publish the poem unless drastic changes were made. In all probability these twelve copies formed the first issue, or make-up of the book, and they alone included the fly-leaf with the quotation from Pindar, and the leaf of advertisements bearing the imprint of Reynall, who was not the printer of the book." The leaf of advertisements referred to, was never apparently bound in this copy.

As a postscript to the above MOST IMPORTANT LETTER, Shelley writes: "*Send over to Hunt the first thing—Dante? and the Spectator?*" THREE OF THESE VOLUMES OF DANTE WITH QUOTATIONS IN THE HAND OF THE POET ARE IN THE PRESENT SALE, No. 1112.

**THE BUXTON FORMAN UNIQUE COPY IN UNOPENED SHEETS
LAID IN THE ORIGINAL BOARDS WITH PAPER LABEL**

- 1085 **SHELLEY (PERCY BYSSHE)**. *Laon and Cythna; or, the Revolution of the Golden City: A Vision of the Nineteenth Century*. In the stanza of Spenser.

London: Printed for Sherwood, Neely, & Jones, 1818

8vo, the original folded sheets, uncut and unopened, enclosed in the original board covers (worn), paper label, which has been partially inked over. In a cloth slip case.

FIRST EDITION, Second Issue, with the leaf of errata loosely laid in. This copy does not contain the Fly-title, with the four-line quotation from Pindar. With the Buxton Forman bookplate.

- 1086 **SHELLEY (PERCY BYSSHE)**. *Laon and Cythna; or, the Revolution of the Golden City: A Vision of the Nineteenth Century*. In the Stanza of Spenser.

London: Printed for Sherwood, Neely, & Jones, 1818

8vo, green crushed levant morocco, gilt and inlaid back, sides ornamented with a floral diaper pattern, centre ornament within an inlaid border of brown morocco; corner ornaments, and an inlaid brown border; doublures of crimson levant morocco, gilt floral border, end leaves of red moiré silk, some lateral edges uncut, by Wood. In a red straight-grain morocco slip case and red moiré silk protecting covers.

FIRST EDITION, Second Issue, with the leaf of errata bound in at the end. This copy does not contain the fly-title. With the J. L. Clawson bookplate.

- 1087 **SHELLEY (PERCY BYSSHE)**. The Cenci. A Tragedy in Five Acts.
Italy: Printed for C. and J. Ollier, 1819

8vo, new boards and back, uncut (hinges cracked). In a blue levant morocco solander case.

100. FIRST EDITION. VERY RARE. Only 250 copies are said to have been printed for sale.

LAI^D IN, IS AN AUTOGRAPH CHECK DRAWN BY SHELLEY IN FAVOR OF LEIGH HUNT, for One Hundred and Fifty Pounds. His signature has been cancelled as usual.

- 1088 **SHELLEY (PERCY BYSSHE)**. The Cenci. A Tragedy, in Five Acts.
Italy: Printed for C. and J. Ollier, 1819

100. 8vo, dark green levant morocco, gilt back, gilt panelled sides, with trios of feathery flowers in irregular compartments, gilt edges, by S. T. P[rideaux]. In a brown levant morocco solander case.

FIRST EDITION. VERY RARE. FINE COPY. Only 250 copies are said to have been printed for sale.

- 1089 **SHELLEY (PERCY BYSSHE)**. Rosalind and Helen, a Modern Eclogue; with Other Poems.

50. London: Printed for C. and J. Ollier, 1819

8vo, blue crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, uncut, by Riviere.

FIRST EDITION. A FINE UNCUT COPY. The leaf of Advertisement and the leaf of Contents may possibly be from another copy.

WITH SHELLEY'S VISITING CARD IN HIS WRITING

- 1090 **SHELLEY (PERCY BYSSHE)**. Prometheus Unbound. A Lyrical Drama in Four Acts, with Other Poems.

25. London: C. and J. Ollier, 1820

8vo, original boards, uncut (slight repair to back and new label). In a green levant morocco solander case.

FIRST EDITION. FINE UNCUT COPY, WITH THE HALF-TITLE, but without the leaf of advertisements at the end, which does not appear to have been bound in this copy. INSIDE THE FRONT COVER IS A VISITING CARD ON WHICH SHELLEY HAS WRITTEN HIS NAME and "4395 Via Valfonde". With the J. L. Clawson bookplate.

WITH THE ORIGINAL WRAPPERS BOUND IN

- 1091 **SHELLEY (PERCY BYSSHE)**. Adonais. An Elegy on the Death of John Keats, Author of Endymion, Hyperion, etc.

Pisa: With the Types of Didot, 1821

Small 4to, green crushed levant morocco, gilt fillet borders on sides, inside dentelles, original blue wrappers bound in, by Bedford (upper margin of title-page, wrappers, and some leaves repaired).

FIRST EDITION. EXCESSIVELY RARE.

On the fly-leaves Maurice Baring, whose copy this was, has written and signed, TWO SONNETS to Shelley, one written at Eton in 1891, and the other in 1913, as indicated by him. With the Maurice Baring bookplate.

**THREE UNCUT FIRST EDITIONS OF SHELLEY
IN EXQUISITE BINDINGS BY ZAEHNSDORF
WHICH WON THE GRAND PRIZE
AT THE ST. LOUIS EXPOSITION**

1092 SHELLEY, PERCY BYSSHE.

ROSALIND AND HELEN, A Modern Eclogue; With Other Poems.
London: C. and J. Ollier, 1819

FIRST EDITION. SPOTLESS COPY, ALL EDGES UNCUT, deckle on front and lower edges. Complete with the 4 pp. list of Advertisements.

Bound by ZAEHNSDORF in a most exquisite style, this precious volume, and the two following, were originally exhibited at the St. Louis Exhibition in 1904 as the choicest specimens of this famous binder's Art, and there received the Grand Prize, highest award offered.

Bound in crushed green levant morocco, the sides decorated with a most elaborate and beautiful design in Grolieresque style, of interlaced strap-work executed in a mosaic inlay of four colors, red, brown, olive green and black, interwoven with a rich arabesque motif of curved line sprays, tipped with leaves and flowers of the traditional Aldine "azure" pattern. Flat backs, no bands, title on inlaid label, with decorative motif in mosaic to harmonize with the sides. Doublures of crushed morocco, in red inlay, with a free arabesque of floreated line sprays with Aldine "azure" leaves and flowers. Lining in white moire silk.

A masterpiece of bookbinding, of faultless execution, perfect in every detail of forwarding, gilding, inlaying and design. The binding is as fresh and brilliant as the day it left the master's bench, being preserved in a dust-proof case of crushed levant morocco, lined with down, the case itself being a perfect specimen of Zaehnsdorf's craftsmanship.

PROMETHEUS UNBOUND, A Lyrical Drama In Four Acts. With Other Poems.
London: C and J Ollier, 1820

FIRST EDITION. Complete with the 2 pp. list of Advertisements at end: "Works lately published by C. & J. Ollier". The third leaf is a cancel, as usual in most copies, the word "Misellaneous" having been corrected into "Miscellaneous".

SPOTLESS COPY, ALL EDGES UNCUT, deckle on front and lower edges.

Bound by ZAEHNSDORF in crushed green levant morocco, the sides decorated with a fanciful design in modern style, executed in mixed gold and blind tooling. The pattern is composed of an elaborate mosaic inlaid in red and brown, the background a solid mass of minute gold "semis" of the richest effect. From the background emerge decorative sprays, sprinkled with red berries. Altogether a most finished and perfect piece of workmanship. Flat back, no bands, title on mitred label with design harmonizing with side decoration. The doublure is an inlay in red straight-grained morocco, covered with a pattern of Greek tooling, formed of mitred lines and conventional Greek leaf and flower motives. Lining of white moire silk.

The binding is in the finest condition. as fresh as new, being enclosed in a dustproof green levant morocco case, also by Zaehnsdorf.

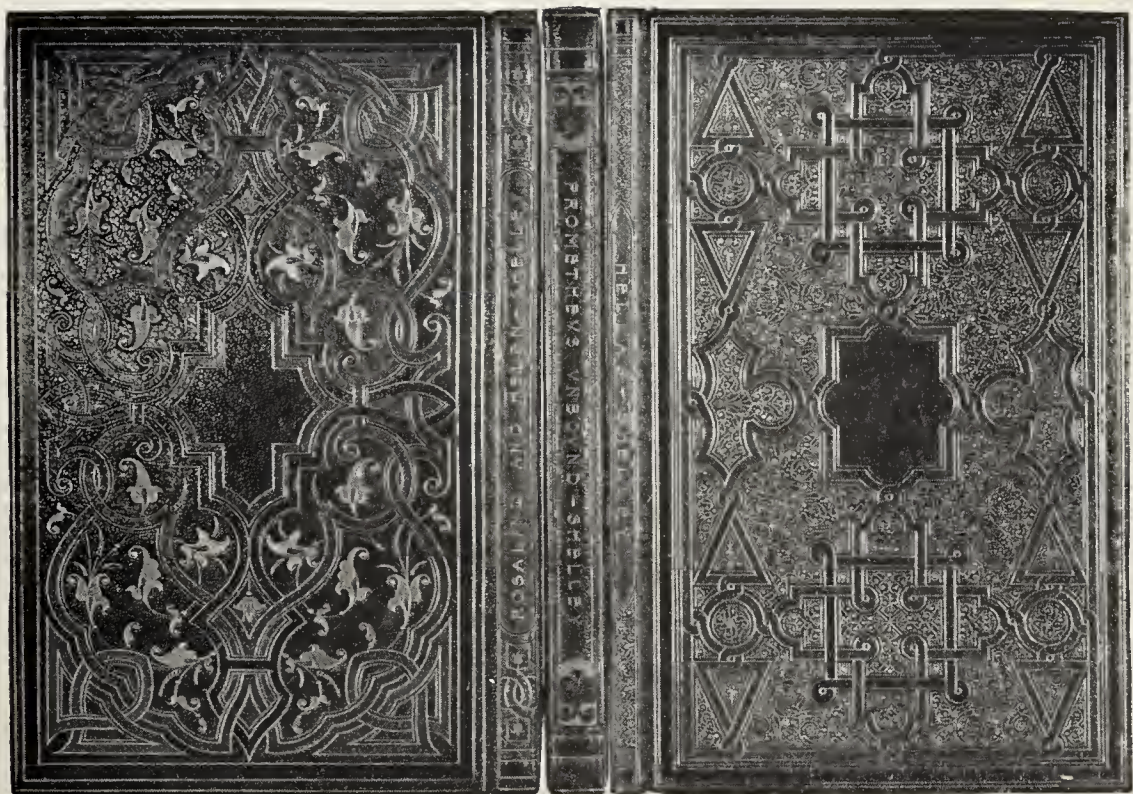
HELLAS, A Lyrical Drama.

London: Charles And James Ollier, MDCCCXXII

FIRST EDITION. Complete with the half-title, which is frequently missing. SPOTLESS COPY, ALL EDGES UNCUT, deckle on front and lower edges.

Exquisitely bound by ZAEHNSDORF in crushed green levant morocco, the sides decorated with a rich pattern of interlaced strap-work, in red and brown inlay mosaic, in the style of Le Gascon. The background is completely filled with a design of delicate floral sprays, done in gold "pointillé", characteristic of Le Gascon's style. Flat back, no bands, title on inlaid panel, with decorative motif in harmony with the sides. Doublure, an inlay of red straight grained morocco decorated with panel of Le Gascon tooling in gold "pointillé". Lining of white moire silk. Binding in perfect condition, being preserved in a green levant dustproof case, lined with down. The three volumes in a thumb case.

[SEE ILLUSTRATION]



REDUCED FACSIMILE OF THE BINDINGS

[NUMBER 1092]

- 1093 [SHELLEY (PERCY BYSSHE).] *Epipsychidion: Verses addressed to the Noble and Unfortunate Lady Emilia V—now imprisoned in the Convent of —.* London: C. and J. Ollier, 1821

8vo, blue crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, by Riviere.

FIRST EDITION. A FINE COPY OF THIS EXCESSIVELY RARE WORK. WITH THE HALF-TITLE. LEIGH HUNT'S COPY, which he apparently presented to Henry Sylvan, whose name appears before Hunt's on the title-page, both in the hand of the latter.

- 1094 SHELLEY (PERCY BYSSHE). *Hellas. A Lyrical Drama.* London: Charles and James Ollier, 1822

8vo, polished calf, inside dentelles, gilt edges, by Morrell.

FIRST EDITION. FINE COPY, WITH BOTH HALF-TITLES. This was the last work which Shelley published. With the J. L. Clawson bookplate.

- 1095 SHELLEY (PERCY BYSSHE). *Posthumous Poems.* London: Printed for John and Henry L. Hunt, 1824

8vo, green crushed levant morocco, gilt and inlaid back, gilt borders on sides with crimson tulips inlaid, by Sangorski and Sutcliffe. In a cloth slip case.

FIRST EDITION. The Errata is not present. With the W. K. Bixby bookplate.

- 225-
1096 **SHELLEY (PERCY BYSSHE)**. *Adonais. An Elegy on the Death of John Keats.* Cambridge: Printed by W. Metcalfe, 1829

8vo, blue crushed levant morocco, gilt back, gilt corner ornaments, uncut, original green paper wrappers bound in, by Riviere.

SECOND EDITION, BUT THE FIRST ENGLISH EDITION, the previous one having been printed at Pisa, Italy.

- 60-
1097 **SHELLEY (PERCY BYSSHE)**. *The Revolt of Islam; a Poem, in Twelve Cantos.* London: Printed for John Brooks, 1829

8vo, brown crushed levant morocco, back and sides tooled to a floral design of long stems covered with leaf stems and topped by blown flowers; inside gilt border of flowers; doublures and end leaves of gold China silk, uncut, by Zaehnsdorf. Initials on title-page.

FINE COPY, WITH THE LEAF OF ERRATA. This Edition, or issue, was composed of the "remainder" sheets of the original edition of 1818, provided with a new title-page. With the Charles J. Groves bookplate.

**MANUSCRIPT OF "THE MASK OF ANARCHY," DICTATED TO
MRS. SHELLEY AND CORRECTED BY SHELLEY**

- 1000-
1098 **SHELLEY (PERCY BYSSHE)**. Autograph Manuscript of "The Mask of Anarchy. Written on the Occasion of the Massacre at Manchester." Written by Mary Shelley on 10 octavo pages, with manuscript corrections and additions by Shelley himself.

Together with a copy of the First Edition:

The Masque of Anarchy. A Poem. Now first published, with a Preface by Leigh Hunt. London: Edward Moxon, 1832

12mo, original boards, uncut, paper label (slight break at top of back). In a red straight-grain morocco solander case.

FIRST EDITION. WITH AUTOGRAPH PRESENTATION INSCRIPTION ON THE HALF-TITLE: "*To T. Jefferson Hogg, with the Editor's best remembrances,*" in the autograph of Leigh Hunt.

THE MANUSCRIPT OF THIS POEM, IN THE HANDWRITING OF MARY SHELLEY, IS COMPLETE. THE ENTIRE TITLE AND A NUMBER OF PASSAGES ARE IN THE AUTOGRAPH OF SHELLEY HIMSELF, AND THERE ARE HIS CORRECTIONS THROUGHOUT. Mr. Buxton Forman, from whose collection this manuscript came, believed that it was dictated by Shelley from his rough notes, and when the rhyme did not flow smoothly, blank spaces were left for him to fill in later. The manuscript was sent to Leigh Hunt late in 1819, but it was not published until 1832, although Shelley had written it for "The Examiner," and intended it to appear at once. The asterisked spaces in stanza VI of the book are fully written in in the manuscript.

It is interesting to note that stanzas XXXVIII and XCI (the final one) are identical, save for the emphasized last line. In the manuscript Shelley had included this last line in stanza XXXVIII, but Hunt apparently thought best to retain it for the final line only, as a climax.

- 65-
1099 [**SHELLEY (PERCY BYSSHE)**]. "We Pity the Plumage, but forget the Dying Bird." An Address to the People on the Death of the Princess Charlotte. By the Hermit of Marlow.

[Reprinted for Thomas Rodd] [1843]

8vo, stitched. In a cloth portfolio.

DR. WISE THINKS THIS THE ACTUAL EDITIO PRINCEPS of this tract, and not a reprint from an edition of 1816 as stated by Rodd. With the E. C. Stedman bookplate.

- 10- 1100 **SHELLEY (PERCY BYSSHE)**. The Daemon of the World. The First Part as published in 1816 with Alastor. The Second Part deciphered and now first printed from his own manuscript revision and interpolations in the newly discovered copy of Queen Mab.

London: Privately Printed by H. Buxton Forman, 1876

Square 16mo, half sage green morocco, uncut, by Roger de Coverly.

FIRST COMPLETE EDITION. One of 50 copies. With the Buxton Forman book-plate.

**UNIQUE ILLUMINATED MANUSCRIPT OF ALBERTO SANGORSKI
IN AN UNUSUAL CHISELLED BINDING BY RIVIERE**

- 1101 **SHELLEY (PERCY BYSSHE)**. Illuminated Manuscript on vellum "The Woodman and the Nightingale" and "To Night." *Engrossed on 9 leaves of vellum, and beautifully illuminated with ornamental initials and capitals in gold and colors. Missal borders of beauty, and 4 full-page and smaller miniatures, by Alberto Sangorski.*

50- Small 4to, brown crushed levant morocco, doublures and end leaves of green moiré silk, gilt edges, by Riviere. In a silk plush lined morocco box case, with catches.

THIS IS A VERY UNUSUAL SPECIMEN OF RIVIERE'S CRAFTSMANSHIP, THE SUNKEN PANEL ON EACH SIDE CONTAINING A COUNTRY SCENE, MODELLED IN RELIEF IN NATURAL COLORS, AND CHISELLED, PRODUCING A REALISTIC AND ARTISTIC PICTURE. The front panel pictures a Village scene; a Church, House, Barn, Haystack, Stream and Fields, are seen through the Trees in the foreground, while Buttercups and Daisies are scattered in the grass.

The back panel represents the entrance to a Wood, a bar fence at the end of the road, colored flowers of all hues in profusion in beds and springing through the grass in the foreground, and in the background, trees, with just a small opening through which the blue sky is discernible. A rich border of Oak leaves and Acorns adorns both covers.

The miniatures illustrate the Poems and are executed in Sangorski's best manner.

This BINDING IS UNIQUE, AND WILL NOT BE DUPLICATED, as attested at the end.

- 400- 1102 **SHELLEY (PERCY BYSSHE)**. A. L. in the third person, 1 p., 4to. Turks Coffee House. Undated, but [Oct. 22, 1811]. To W. Whitton. "Mr. P. B. Shelley being referred to Mr. Whitton on application for an allowance of 200 £ per an. promised by his father, begs to know in what manner its arrangement is made. Mr. P. B. S. being in haste to quit Town for a remote part of the Kingdom begs the favor of an immediate answer."

- 325- 1103 **SHELLEY (PERCY BYSSHE)**. A. L. s., 2 pp., 4to. Marlow, Dec. 13, 1817. To Charles Ollier. First sheet repaired, with one or two words still defective, and upper portion of address sheet torn away. Shelley is much perturbed by a letter just received from Ollier, his publisher, so sends this note by his servant who is to attend Ollier to Shelley's house as they must meet immediately. "No one is to be blamed, however heavy and unexpected is my disappointment." It would be interesting to trace the cause of this letter.

FINE LETTER TO PEACOCK

- 1104 **SHELLEY (PERCY BYSSHE)**. A. L. s., 3 pp., 4to. Livorno, June, 1819. [postmarked July 6, 1819]. To Thomas [Love] Peacock.

A SPLENDID LETTER, WRITTEN IN A MORBID STRAIN.

"Our melancholy journey finishes at this town, but we retrace our steps to Florence, where, as I imagine, we shall remain some months—O that I could return to England! How heavy a weight when misfortune is added to exile, & solitude, as if the measure were not full, heaped high on both. O that I could return to England! I hear you say 'Desire never fails to generate capacity'. Ah! but that ever present Malthus necessity has convinced Desire—that even though it generated capacity its offspring must starve."

He continues, by complimenting Peacock on his "Nightmare Abbey," which he thinks perhaps exceeds all his previous works. His health is so poor, that his doctor says he must spend the Winter in Africa or Spain.

LETTER TO HIS BANKERS MENTIONING PEACOCK

- 1105 **SHELLEY (PERCY BYSSHE)**. A. L. s., 2 pp., 4to. Florence, Oct. 30, 1819. To Messrs. Brookes & Co. On financial matters.

- 1106 **SHELLEY (PERCY BYSSHE)**. A. L. s., signed "Philobasileus," 3 pp., 4to. Undated. To Ed. Graham.

THIS IS AN EXTRAORDINARY LETTER, in which Shelley appeals to Graham for assistance, presumably, to get a poem in praise of the Royal Family published. It is written in a bantering style, and concludes (on the fourth page) with a patriotic verse, which he has lettered in large characters. It begins:

*"Tremble Kings despised of man!
Ye traitors to your country
Tremble! Your parricidal plan
At length shall meet its destiny. . . ."*

This letter was formerly in the Locker-Lampson collection, who has written the name "Percy Bysshe Shelley" under the signature "Philobasileus" and with his autograph in the corner of the last page.

- 1107 **SHELLEY (PERCY BYSSHE)**. Two Autograph Checks, one to William Godwin for £120, and the other to Mr. Baxter for £7; also an accepted draft by Shelley for £36. Shelley's signature on each has been cancelled. 3 pieces.

FOUR LETTERS OF SHELLEY TO HIS BANKERS WITH CANCELLED CHECK AND TWO ADDRESS SHEETS

- 1108 **SHELLEY (PERCY BYSSHE)**. A Collection of four Financial Letters to his Bankers, Messrs. Brookes and Co. signed in full, also check written and drawn by Shelley, signature cancelled. There are also two receipts for money paid by his bankers, but not in Shelley's hand; together with two address sheets by Shelley. Together 9 pieces.

The general tenor of the letters is for Messrs. Brookes and Co. to send him money or to pay the bearer, etc.

LETTER OF SHELLEY TO CLAIRE CLAIRMONT
WITH CANCELLED CHECKS TO HER AND HER FATHER

- 1109 SHELLEY (PERCY BYSSHE). A. L. s., signed "S", 1 p., 4to. Pisa, n.d. To Claire Clairmont. With a check to her order for Twenty Pounds. Signature of Shelley cancelled; also a check to the order of Mr. Clairmont for Five Pounds—signature cancelled. 3 pieces. 850-

"My dearest friend. I write in great haste at the Bankers not to tax the Post & send you a check for two months. A thousand thanks for your affectionate letter, which to me is as water in the desert . . . Adieu best Claire. Yours ever, S."

The date of the check is March 12, 1816, so that the letter is probably of the same date.

AUTOGRAPH MANUSCRIPT OF SHELLEY

- 1110 SHELLEY (PERCY BYSSHE). Autograph Manuscript of a Philosophical composition, which we have not been able to identify. Written on 2 pp., folio. It commences with Chap. 2, and ends abruptly with two words of a new sentence. 325-

ANNOUNCING THE DEATH OF SHELLEY'S MOTHER
AND THE MARRIAGE OF THE POET
TO HIS DAUGHTER

- 1111 [SHELLEY (PERCY BYSSHE).] Godwin (William, Shelley's Father-in-law). A. L. s., 3 pp., 4to. Skinner Street, May 12, 1817. To William T. Baxter. (Blank portion damaged at seal). 1500-

AN IMPORTANT LETTER.

"Time has of late been very pregnant of events in my family. My first information you will be very glad to hear. Mrs. Shelley died in November last, & on the 30th of December Shelley led my daughter to the altar. I shall always look with poignant regret upon preceeding events . . . Mary has now (most unexpectedly) acquired a station & character in society. Shelley is not without faults, but he is also not without many good & even noble qualities," etc.

SHELLEY'S COPY OF DANTE

- 1112 [SHELLEY (PERCY BYSSHE).] Dante. Opere, col Comento del M. R. P. Pompeo Venturi. In Venezia, 1793

Vol. 1, 4, and 5 of Dante's Works, 3 vols., 12mo, old calf (covers loose). In a red levant morocco book-shaped slip case.

SHELLEY'S OWN COPY, with THREE QUOTATIONS IN PENCIL on the inside of front cover of vol. 5 IN THE HANDWRITING OF THE POET, and SIX QUOTATIONS (apparently inked over) on the fly-leaf of vol. 4. THESE QUOTATIONS ARE THE FIRST LINES OF VARIOUS SONNETS WHICH SHELLEY PROBABLY INTENDED TO TRANSLATE, THREE OF WHICH HE DID ACTUALLY TRANSLATE. 725-

These volumes were purchased at Lord Abinger's sale of Shelley's books at Rownhams, near Southampton, Feb. 1920, as noted on a fly-leaf. In one of the volumes is the Sir Percy Florence Shelley bookplate. [See No. 1084 concerning a Letter from Shelley to Ollier asking him to send over to Hunt at once—Dante.]

SHELLEY'S COPY OF TASSO

- 1113 [SHELLEY (PERCY BYSSHE).] Tasso (Torquato). Gerusalemme Liberata. *Portrait.* Londra: Presso Romualdo Zotti, 1812

2 vols., 12mo, original boards, uncut (covers loose, and one wanting). In a green morocco book-shaped solander case.

SHELLEY'S OWN COPY OF TASSO, WITH HIS AUTOGRAPH ON THE HALF-TITLE OF VOLUME II.

On the title-page of the first volume are several inscriptions of later ownership, the earliest apparently being a note at the foot of the title-page: "*This copy of Tasso belonged to Shelley and was given to Alice L. Bird by Mrs. Lonsdale, née Jefferson Hogg.*" A further inscription states that it was transferred to Ernest Rhys by Alice L. Bird, May, 1912.

- 1114 SHENSTONE (WILLIAM). Poems upon Various Occasions. Written for the Entertainment of the Author, And Printed for the Amusement of a few Friends, Prejudic'd in his Favour. *Engraved plate.* Oxford: Printed by Leon Lichfield, 1737

Small 8vo, contemporary calf, gilt tooled back, gilt border on the sides, gilt edges, fancy floriated end-papers (one hinge broken; somewhat rubbed).

FIRST EDITION. EXTREMELY SCARCE, as the author destroyed every copy he could recall. Laid in is an A. L. s., 1 p., oblong 8vo, undated, from William Shenstone in charming handwriting, similar to that of Mr. William M. Ivins, Jr., to Mr. Livie, at Dr. Roebucks, relating, possibly, to this book. It reads: "*My compliments to Mr. Livie & the family where he resides. I have written to-day about Lt. Bute's affair, but was not able to do so before. I will also put the business of the designs on ye best Footing I can by Saturday's post. The smaller one may be made to answer well—but I fear much difficulty about ye frontispiece,*" etc. The name of a former owner, 1768, Charlotte Pierce, is inscribed on the title-page and back fly-leaf. With the Percy L. Babington and the John Drinkwater bookplates, and autograph of the latter.

DAVID GARRICK'S COPY, SOLD BY THE BRITISH MUSEUM

- 1115 SHIRLEY (JAMES). Six New Playes, Viz, The Brothers. Sisters. Doubtfull Heir. Imposture. Cardinall. Court Secret. *Engraved portrait of Shirley by W. Marshall.*

London: Printed for Humphrey Robinson
and Humphrey Moseley, 1653

Small 8vo, calf, with David Garrick's interlaced initials tooled in gilt in the panels of the back (rehinged, somewhat rubbed; upper margins closely trimmed, cutting into a few head-lines; slight marginal defects on the portrait).

FIRST EDITION. DAVID GARRICK'S COPY, having formed part of the Garrick bequest to the British Museum. It was sold by the British Museum authorities in 1787, and has their "sale duplicate" stamp. T. Park, the antiquary, to whom it passed later, has written several lines within deploring the fact that the book was ever sold. This copy also contains the signature of James Harrington on the recto of the portrait. With the John Kershaw bookplate.

RARE MANUSCRIPT BY THE AUTHOR OF "A SONG OF DAVID"

- 1116 SMART (CHRISTOPHER). Autograph Manuscript of "On Gratitude, To the Memory of Mr. Seaton." Signed at the end. Written on 3 pp., 4to.

A FINE MANUSCRIPT, being a poem written by Smart to the Memory of Rev. Thomas Seaton, who established the Seatonian Prize at Cambridge, which was won by Smart in the years 1750, 1751, 1752, 1753, and 1755, he no doubt missing it in 1754, only because he did not compete for it, getting married at the time.

WITH AN ORIGINAL DRAWING BY "PHIZ"

- 1117 **SMEDLEY (FRANK E.).** Harry Coverdale's Courtship and What Came of It. *30 etched plates by H. K. Browne ("Phiz").*
London: Virtue, Hall, and Virtue, [1854]

8vo, red crushed levant morocco, gilt tooled back, gilt fillets on the sides, gilt inside dentelles, gilt edges, by Riviere.

FIRST EDITION. WITH AN ORIGINAL PEN-AND-INK DRAWING BY "PHIZ", FOR THE PLATE "Harry's first appearance as Romeo", inlaid to size, and inserted at page 122, opposite the etched plate. Inserted also is an A. L. s., 3 pp., 8vo, dated May 11, 1850, from H. K. Browne to Mr. Chapman, regarding the balance of his old account.

- 1118 **SMITH (ALBERT).** The Adventures of Mr. Ledbury and His Friend Jack Johnson. *18 etchings and woodcuts in the text by John Leech.*
London: Richard Bentley, 1846

3 vols., 8vo, original blue cloth, uncut (rehinged and inner joints repaired; two new end-papers).

ORIGINAL ISSUE OF THE PLATES, which are dated variously 1842-3. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR TO GILBERT A'BECKETT, inscribed on the title-page of Vol. I: "Gilbert A'Beckett Esq. with Albert Smith's best regards, 1846."

CHOICE ORIGINAL COPY

- 1119 **[SMOLLETT (TOBIAS).]** The Adventures of Peregrine Pickle. In which are included, Memoirs of a Lady of Quality.
London: Printed for the Author, 1751

4 vols., 12mo, original brown calf, gilt fillets on the backs and sides (worn; fly-leaf of vol. II is torn; leaf L12 in vol. III is apparently a cancel; occasional stains throughout). In a cloth slip case.

FIRST EDITION. VERY RARE. A CHOICE COPY IN ORIGINAL CONDITION. On publication of the Second Edition of this work almost one quarter of the text was suppressed. With "Stradbroke Society No. 25" written on the first blank page of each volume and the name of a former owner, Alexander Wade, inscribed on the title-pages, and on a few occasions the identity of certain anonymous characters in the work has been revealed in manuscript.

- 1120 **[SMOLLETT (TOBIAS).]** The Adventures of Sir Launcelot Greaves. By the Author of Roderick Random.
London: Printed for J. Coote, 1762

2 vols., 12mo, light brown polished calf, gilt tooled backs, gilt fillets on the sides, gilt inside dentelles, gilt edges, by Riviere (small stain on the back cover of one volume).

FIRST EDITION.

- 1121 **SMOLLETT (TOBIAS).** Travels Through France and Italy. Containing Observations on Character, Customs, Religion, Government, Police, Commerce, Arts, and Antiquities. With a particular Description of the Town, Territory, and Climate of Nice: To which is added, A Register of the Weather, kept during a Residence of Eighteen Months in that City.
London: Printed for R. Baldwin, 1766

2 vols., 8vo, contemporary sprinkled calf, gilt fillets on the backs and sides (hinges slightly cracked at the ends).

FIRST EDITION. A FINE COPY, with the half-titles.

THE EARLIEST ISSUE OF THE FIRST EDITION

- 1122 [SMOLLETT (TOBIAS).] The History and Adventures of an Atom.
London: Printed for Robinson and Roberts, 1749 [1769]

2 vols. in one, 12mo, contemporary half calf, uncut. In a cloth box case.

FIRST EDITION. EARLIEST ISSUE, with the misprint on both title-pages, "MDCCXLIX", instead of "MDCCLXIX." A FINE UNCUT COPY.

A BEAUTIFUL UNCUT COPY OF THE FIRST EDITION WITH SMOLLETT'S MARGINALIA REVEALING THE REAL NAMES OF THE CHARACTERS FROM THE SIR STUART SAMUEL COLLECTION

- 1123 [SMOLLETT (TOBIAS).] The History and Adventures of an Atom.
London: Printed for Robinson and Roberts, 1769

2 vols., 12mo, original boards, calf backs, uncut (worn; hinges weak; stains on a few leaves, some minor defects). In a brown levant morocco slip case, with flap, enblematically tooled in gilt, with a cartouche in the centre of both sides carrying the inscription: "The flower for me, the honey for thee," made by R. Riviere and Son for S. M. Samuel, 1892.

FIRST EDITION, UNCUT, WITH AUTOGRAPH MARGINALIA BY SMOLLETT, IDENTIFYING CERTAIN PSEUDONYMS IN THE WORK. In Vol. II, the real names of the characters are thus revealed by the author: (p. 10) "Yaff-ray" as "Amherst"; (p. 27) "Hob-nob" as "Genl. Hopson"; (p. 33) "Rha-rin-tumm" as "Barington"; "No-bo-dy" as "Ld. do." [Lord Barington, his brother]; (p. 35) "Yam-a-Kheit" as "Genl. Keith"; (p. 38) "Kho-rhé" as "Isld. Goree", "Kha-fell" as "Adml. Kepple"; (p. 89) "a secularized Bonza from Ximo" as "Hume", "a malcontent poet of Nippon" as "Dr. Johnson", "a reformed comedian of Xicoco" as "Sheridan", "a decayed apothecary" as "Dr. Hill"; (p. 146) "Llur-chir, a profligate Bonze" as "Churchill"; (p. 147) "Jan-ki-dtzin . . . the best marksman in Japan in the art and mystery of dirt-throwing" as "Wilks".

BEAUTIFUL UNCUT COPY

- 1124 [SMOLLETT (TOBIAS).] The Expedition of Humphrey Clinker.
By the Author of Roderick Random.

London: Printed for W. Johnston, 1771

3 vols., 12mo, original boards, vellum backs, uncut, written labels (rubbed, worn along the edges of the covers). In three olive crushed levant morocco solander cases.

FIRST EDITION. EARLIEST ISSUE, with the misprint "MDCLXXI", instead of "MDCCLXXI", in the imprint of Vol. I. The name "Clinker" has been inscribed on the title-page of Vol. I by a former owner. EXCEEDINGLY RARE IN THE ORIGINAL STATE.

A CHARMING SOUTHEY MANUSCRIPT

- 1125 SOUTHEY (ROBERT). Original Autograph Manuscript of his "Ode, written during the Negotiations with Buonaparte in January, 1814." Written on 7 pages (4 leaves), small 8vo, and signed with his initials.

Small 8vo, half green morocco, uncut.

COMPLETE MANUSCRIPT OF THIS FAMOUS ODE, which consists of 9 stanzas, totalling 142 lines, neatly written, without corrections. Bound in with the manuscript is the printed text of this Ode, as well as the text of his "Ode, written in December, 1814." With the A. M. Broadley bookplate.

- 1126 SOUTHEY (ROBERT). Six pages of unrelated Manuscripts, one of which is an interesting description of the habits of the mosquito; together with an extract of a letter from Ireland to Sir James Affleck, on conditions in Ireland. Together 8 pp.

THE RARE FIRST ISSUE OF THE FIRST EDITION

- 1127 [SPENSER (EDMUND).] The Faerie Qveene. Disposed into twelue books, Fashioning XII. Morall vertues. *Large woodcut printer's device of John Wolfe on the title-page.*

London: Printed for William Ponsonbie, 1590
The Second Part Of The Faerie Qveene. Containing the Fourth, Fifth, And Sixth Bookes. By Ed. Spenser. *Large woodcut printer's device of Richard Field on the title-page.*

Imprinted at London for VVilliam Ponsonby, 1596

2 vols., small 4to, light olive green crushed levant morocco, gilt tooled backs, gilt tooled panelling on the sides, gilt inside borders, gilt edges, by Riviere (a few catch-words trimmed into; small ink stain on one page). In a green levant morocco solander case.

FIRST EDITION. FIRST ISSUE, with the blank spaces for the Welsh words on page 332 of the first volume, and the numerous errors in pagination in both volumes. Leaves Pp 6 and Pp 7 (pp. 601-4) of the first volume, containing eight Complimentary Sonnets to eight noble Gentlemen, are not present in this copy. The text of these Sonnets, with seven others, is reprinted, however, in the last eight unnumbered pages of the volume, forming signature Qq (4 leaves), which has been inserted between pages 600-605, in this copy, thus making a textually complete volume, which includes the suppressed Sonnets to Lady Carew and to the Ladies in the Court. There are faded contemporary manuscript notes on the margins of two pages, and the name of a later owner is inscribed on the title-page of the first volume. Some of the pagination misprints have been corrected by hand, and a few of the stanzas in the second volume have been numbered.

3500.

THE EARLIEST ISSUE

- 1128 SPENSER (EDMUND). Complaints. Containing sundrie small Poemes of the World Vanitie. VVhereof the next Page maketh mention. By Ed. Sp. *Titles within historiated woodcut borders.*

London: Imprinted for VVilliam Ponsonbie, 1591

Small 4to, dark green crushed levant morocco, gilt tooled back, gilt fillets on the sides, gilt inside dentelles, gilt edges, by Wallis (leaf 04 and the last 9 leaves have been very skilfully remargined along the lateral and lower edges; one or two headlines barely trimmed into, a few faint stains).

FIRST EDITION. EARLIEST ISSUE, OF GREAT RARITY, with the misprinted signatures "B3" for "X3" and "Y3" for "Y2", the head-lines to leaf Z, recto and verso, reading "Visions of the worlds vanitie" instead of "The Visions of Bellay", and with the title-page to "Muiopotmos" dated 1590 instead of 1591. This important collection of Spenser's minor poems comprises: [1] "The Ruines of Time"; [2] "The Teares of the Muses"; [3] "Virgil's Gnat"; [4] "Prosopopoeia, or Mother Hubberd's Tale"; [5] "The Ruines of Rome: by Bellay"; [6] "Muiopotmos, or the Fate of the Butterflie"; [7] "Visions of the World's Vanitie"; [8] "The Visions of Bellay"; [9] "The Visions of "Petrarch". With separate title-pages to [2], [4], and [6].

1128

PROBABLY THE FINEST COPY IN EXISTENCE

- 1129 SPENSER (EDMUND). Colin Clovts Come home againe. By Ed Spencer. *Title within ornamental typographical border, with wood-cut printer's device, and textual ornaments.*

London: Printed for VVilliam Ponsonbie, 1595

2300. —
Small 4to, brown crushed levant morocco, gilt panelled back, the side finished with a design in the Grolier style of a double interlaced strapwork border covering the whole of the side up to a small panel within which is a fine border of Italian azured renaissance tools, which tools are also used between the strapwork and at the corners; doublures of green crushed levant morocco with a roll border finished off with a narrow Italian azured dentelle, gilt on rough edges. This binding, which is one of the FINEST EXAMPLES EXTANT OF SUPERB CRAFTSMANSHIP, was executed at the Club Bindery by Leon Maillard. In a board slip case, with protecting cover.

FIRST EDITION AND PROBABLY THE FINEST COPY IN EXISTENCE. The leaves measure $7\frac{1}{8} \times 5\frac{1}{2}$ inches, and are remarkably fresh and clean. The real names of the characters have been written in the margins in a neat contemporary hand. Among them are Mary, Countess of Pembroke, the Countess of Huntington, Lady Price, Sir Philip Sidney, and others. From the Robert Hoe Collection, with his initials tooled in gilt on the front doublure and his bookplate. With the G. Walter Steeves bookplate also.

- 1130 STANLEY (THOMAS). Poems.

[London:] Printed in the Year, 1651

Small 8vo, dark green straight-grain levant morocco, gilt fillets on the back and sides, gilt edges (name erased on the title-page, which has a very small repair in the margin; occasional slight stains).

FIRST EDITION. FIRST ISSUE. With the original blank leaves f4 and L4. This rare volume was privately printed by the author for presentation to a few friends, and was republished the following year, with a longer imprint. The work is divided into five sections, each with its own title-page.

75. —
1131 STAPYLTON (SIR ROBERT). Juvenal's Sixteen Satyrs or, a Svrvey of the Manners and Actions of Mankind. *Engraved portrait of the author by William Marshall and engraved title-page by Thomas Rawlins.*

London: Printed for Humphery Moseley, 1647

Small 8vo, brown levant morocco, inlaid back and sides, Grolier style, gilt edges, doublures and linings of green China silk, by Riviere.

FIRST EDITION. FINE COPY. The Halsey-Huntington-Jones copy, with bookplate of the latter.

- 1132 STAPYLTON (SIR ROBERT). Musaeus, on the Loves of Hero and Leander. With Annotations upon the Originall. *Engraved title-page by William Marshall.*

London: Printed by F. B. for Humphrey Mosely, 1647

100. —
12mo, crimson levant morocco, gilt tooled back, gilt fillets on the sides, edges gilt on the rough, by the Club Bindery (minute rust-hole in engraved title-page).

FIRST EDITION OF THIS TRANSLATION. With the original blank leaves B4, E7, and F12. There is a separate title-page to "Leander's Letter to Hero, and her Answer." An early inscription on the fly-leaf, in Latin, refers to Chapman's translation of 1616. With the Edwin B. Holden bookplate.

20. —
1133 STEELE (RICHARD). The Romish Ecclesiastical History of Late Years. *Engraved frontispiece by Du Guernier.*

London: Printed for J. Roberts, 1714

Small 8vo, old panelled calf (worn; hinges weak; a few contemporary inscriptions in the margins and on the front end-paper).

FIRST EDITION. There are a few cancel-leaves throughout the volume.

AN UNCUT SET OF THE FIRST EDITION OF "TRISTRAM SHANDY"

- 1134 [STERNE (LAURENCE).] The Life and Opinions of Tristram Shandy, Gentleman. [York] and London, 1760-7

9 vols., original marbled boards, calf backs (the first two volumes are in half calf), uncut (considerably worn, some hinges weak; a few leaves in Vol. III water-stained in the margins; small inscriptions by former owners on the end-papers of five vols., and some minor defects). In a brown crushed levant morocco box case.

FIRST EDITION OF ALL THE VOLUMES IN THEIR ORIGINAL UNCUT STATE. The leaves measure approximately $6\frac{5}{8}$ x $4\frac{1}{8}$ inches. With the half-titles in Vols. IV, V, VI, and IX, as issued. Vol. III contains the frontispiece by Ravanet after Hogarth, and the marbled leaf. Vols. V, VII, and IX have Sterne's signature on the first page of text, as usual. The first two volumes of this remarkable set belonged originally to HORACE WALPOLE, having formed part of a library which was inherited through the Hon. Mrs. Damer from the great statesman. These two volumes, by far the rarest of the nine, are in fine condition. The remaining volumes, except three, from which it has been removed, or partially removed, contain the Edward Vanbrugh armorial bookplate. A FINER COPY SHOULD NOT BE DESIRED.

1252

AN ORIGINAL "SENTIMENTAL JOURNEY"

- 1135 [STERNE (LAURENCE).] A Sentimental Journey Through France and Italy. By Mr. Yorick. *Engraved plate in the text, Vol. II, p. 38.* London: Printed for T. Becket and P. A. De Hondt, 1768

2 vols., small 8vo, original marbled boards, calf backs, uncut (considerably worn, the hinges weak, and portions of the backs are chipped off). In a half red morocco book-shaped box case.

FIRST EDITION, UNCUT. With the half-titles and List of Subscribers. In fine, crisp original condition, the blanks at front and end of each volume being unopened. Occasional contemporary manuscript marginalia by a former owner, being translations into English of certain French passages, identification of anonymous characters, etc. Laid in is a poem clipped from a contemporary newspaper, headed: "Poet's Corner. For the St. James Chronicle. On the Death of Yorick", dated Temple, March 9, [1768,] and signed "My Eye." With the name "W. E. Wynne" written across the first end-leaf of each volume and a contemporary armorial bookplate.

5602

- 1136 [STERNE (LAURENCE).] A Political Romance, Addressed To ——— Esq. Of York.

London: Printed, and sold by J. Murdoch, 1769

12mo, grey wrappers, stitched, uncut.

FIRST EDITION. RARE IN UNCUT STATE.

208

**A SPLENDID AUTOGRAPH LETTER BY LAURENCE STERNE
REFERRING TO "TRISTRAM SHANDY"**

- 1137 **STERNE (LAURENCE).** A. L. s., 2 pp., 4to. Toulouse, March 29, 1763. To his friend Mr. Foley, of the firm of Panchaud & Foley, Bankers. (Small portion torn away in the folds and from the last blank leaf, where sealed, not affecting the text.)

2100.—
AN EXCEPTIONALLY FINE AND ENTERTAINING LETTER, WRITTEN WITH CHARACTERISTIC HUMOR, TO ONE OF HIS WARMEST FRIENDS, MR. FOLEY, IN WHICH HE REFERS TO "TRISTRAM SHANDY." He writes: "*Dear Foley—tho' that's a mistake! I mean the date of the plate, for I write from Hodges in the Country & have been there wh. my people all the week.—How does Tristram do? You say in Yrs. to him—faith but so, so: but the worst of human maladies is Poverty—tho' that's a 2d Lye,—for Poverty of Spirit is worse than Poverty of Purse, by ten thousand per cent—but I inclose you a remedy for the one, a Draught of 3000 Livres—for which I insist upon a Rescription by the very return. Or I'll send you & all yr. Commissaries with you to all the Devils in hell.—I don't hear they have tasted of one fleshy Banquer all this Lent—You will make an excellent Grillè—Panchaud—they can make nothing of him but Bouillion—I mean my other two friends no Ill—so shall send 'em a reprieve, as they acted out of necessity—not choice. My kind respts. to Baron D'Holbach, & all his household—say all that's kind for me to my other friends—You know, how much dear Foley, I am Yrs. L. Sterne. P. S. I have not 5 Louis to vapour wh., in this Land of Coxcombs. My Wife & Dr. greet you.*"

- 1138 [**STERNE (LAURENCE).**] The Original Manuscript Rent Book of the Yorkshire Estates of Thomas, Earl Fauconberg. From Lady Day 1755 to Lady Day 1771.

225.—
Folio, suede calf.

A MAGNIFICENTLY PENNED ACCOUNT BOOK, WHICH IS OF DISTINCT STERNE INTEREST, as it INCLUDES THE RENTS OF THE VILLAGE OF COXWOLD, TO THE CURACY OF WHICH LAURENCE STERNE WAS APPOINTED IN 1760. This Village will ever be famous in our literary annals, for Sterne was the incumbent there from 1760 until his death. IT WAS HERE THAT HE COMPLETED "Tristram Shandy," AND WROTE THE "Sentimental Journey."

On each half-yearly account from Michaelmas 1760 until Lady Day 1768, the "Rev. Mr. Sterne" occurs for the sum of £6. This apparently is the rent he paid for "Shandy Hall." In this latter year Sterne died, and in the succeeding accounts his name is replaced by that of the Rev. Mr. Newton.

- 1139 **STEVENSON (ROBERT LOUIS).** The Pentland Rising: A Page of History. 1666. Edinburgh: Andrew Elliott, 1866

825.—
12mo, original green printed wrappers. In a brown crushed levant morocco solander case.

FIRST EDITION OF STEVENSON'S EARLIEST PUBLISHED WORK, OF THE GREATEST RARITY. "This little pamphlet, which was written when Stevenson was barely sixteen, was the outcome of the interest taken by him in the stories of the Covenanters that he had learned in childhood from his nurse, and that, even at an earlier age, he had endeavoured to express in the form of fiction. It was published at the end of 1866, in a small edition, of which the greater number of copies were bought up by his father." (Prideaux). AN IMMACULATE COPY.

- 1140 **STEVENSON (ROBERT LOUIS).** The Charity Bazaar: An Allegorical Dialogue. [Edinburgh, 1868]

875.—
4to, 4-pp. folder (a few skilful repairs). In a maroon morocco portfolio.

ORIGINAL ISSUE. FINE COPY. SIGNED AT THE END WITH STEVENSON'S AUTOGRAPH INITIALS. OF EXCESSIVE RARITY. This boyish skit was privately printed on the occasion of a charity bazaar held at 17 Heriot Row, Edinburgh. "The majority of the copies extant bear at the end the author's autograph signature or initials. Every copy sold at the Bazaar or distributed at the time was signed. Copies without the signature are 'remainders'." (Prideaux, "Bibliography of Stevenson.")

- 1141 STEVENSON (ROBERT LOUIS). College Papers [Etc.]. [In "The Edinburgh University Magazine." January to April, 1871. Nos. I-IV.]
Edinburgh: E. & S. Livingstone, 1871

4 numbers, 8vo, original wrappers (slightly soiled; repairs along the back of the first number; a few tears and minor defects). In a half green levant morocco slip case.

ORIGINAL NUMBERS OF THIS PUBLICATION, OF GREAT RARITY. The following are Stevenson's contributions to this magazine: [No. I] Preface; College Papers, No. I. Edinburgh Students in 1824. [No. II] College Papers, No. II. The Modern Student Considered Generally; The Philosophy of Umbrellas. [No. III] College Papers, No. III. Debating Societies; An Old Scotch Gardener. [No. IV] The Philosophy of Nomenclature. Laid in is an A. L. s., 1 p., 4to, dated Edinburgh, December 5, 1902, by Mr. George Stronach (M. A. Edinburgh, 1870), relating to these copies. He says: "*The Edinburgh University Magazine was called into existence by three fellow students of my own, Robert Glasgow Brown, James Walter Fenier, and G. W. T. Omond—R. L. Stevenson being, previous to the issue of the first number, being invited to join them . . . He [Stevenson] supplied me with the names of the authors of the various articles, and these I entered in your copy [the present one] in pencil. They can be depended upon as strictly accurate.*" etc. With the George Barr McCutcheon bookplate.

- 1142 STEVENSON (ROBERT LOUIS). Notice of a New Form of Intermittent Light for Lighthouses. From the Transactions of the Royal Scottish Society of Arts, Vol. VIII, 1870-71. *Diagrams*.
Edinburgh: Printed by Neill and Company, 1871

8vo, 4-leaf pamphlet, stitched, as issued. In a red straight-grain levant morocco solander case.

FIRST SEPARATE EDITION. PRESENTATION COPY, inscribed on the title-page: "*With the Author's Compliments,*" presumably in the hand of the recipient. This work was published previously, as noted on the title-page, and was reprinted later in the "Edinburgh Edition", Appendix, 1898, pp. 8-12, and in "A Stevenson Medley", 1899, pp. 8-12.

- 1143 STEVENSON (ROBERT LOUIS). On the Thermal Influence of Forests.
Edinburgh: Printed by Neill and Company, 1873

8vo, original pale blue printed wrappers, with the title-page reproduced on the front cover, uncut. In a half blue morocco slip case.

FIRST SEPARATE EDITION. This essay was reprinted from the "proceedings of the Royal Society of Edinburgh", Vol. III, 1873, having been read before the Society on May 19, 1873. It is generally supposed that only 26 or 27 copies of this pamphlet were printed, according to Prideaux ("Bibliography of Stevenson").

AUTOGRAPH PRESENTATION COPY

- 1144 STEVENSON (ROBERT LOUIS). *An Inland Voyage. Woodcut title-page.* London: C. Kegan Paul & Co., 1878

12mo, original blue cloth, gilt decoration (slightly rubbed). In a half blue levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM STEVENSON, inscribed on the half-title: "*My Dear Mr. Lachèvre, I do not offer this little book with any hope to please a man who knows English as well as I do, or rather as well as I shall when I have learned it better. But you have so often given hospitality to the author, that I am sure you will not shut your door against the book. And besides there is a page or two about poor Gaston that I hope may please you for his sake. Yours gratefully. Robert Louis Stevenson.*"

[SEE ILLUSTRATION]

2,800.-
My Dear Mr Lachèvre,
I ^{do} not offer you this little book
with any hope to please a man who knows English as well
as I do, as rather as well as I shall when I have learned it
better. But you have so often given hospitality to the author,
that I am sure you will not shut your door against the
book. And besides there is a page or two about poor Gaston
that I hope may please you for his sake
Yours gratefully
Robert Louis Stevenson.

FACSIMILE OF GRATEFUL INSCRIPTION OF STEVENSON

[NUMBER 1144]

- 1145 STEVENSON (ROBERT LOUIS). *Edinburgh. Picturesque Notes. With etchings and other illustrations.*

London: Seeley, Jackson, and Halliday, 1879

330.-
Folio, original green cloth, gilt edges.

FIRST EDITION. FINE COPY.

- 1146 STEVENSON (ROBERT LOUIS). *Travels with a Donkey in the Cevennes. Frontispiece by Walter Crane.*

150.-
London: C. Kegan Paul & Co., 1879

12mo, original blue cloth, gilt decorations (somewhat rubbed and worn; inner joints repaired; name on fly-leaf). In a brown cloth slip case with morocco edges.

FIRST EDITION. RARE.

WITH STEVENSON'S CORRECTIONS AND ADDITIONS

- 1147 STEVENSON (ROBERT LOUIS). Deacon Brodie, or The Double life: A Melodrama, Founded on Facts. In Four Acts and Ten Tableaux. [Edinburgh:] Entered at Stationer's Hall, 1880

12mo, original gray printed wrappers. In a red straight-grain levant morocco solander case.

AUTHOR'S COPY OF THE EARLIEST ISSUE, WITH AUTOGRAPH CORRECTIONS AND ADDITIONS. POSSIBLY DONE FOR COPYRIGHT OR THEATRICAL PURPOSES. Apparently a proof copy which Stevenson has revised considerably by cancelling certain passages and adding new lines here and there, both in pencil and in ink. It is apparent that Stevenson intended re-writing the first and last two scenes of the play, for most of the passages therein have been suppressed, and the marginal note "*New Copy, till the end*", appears at the beginning of Act IV, Scene II. Leaf F7 (part of the last scene) has been extracted, presumably by Stevenson. Accompanying this copy are 12 leaves of page proof, being the first and last signatures of the book, incorporating the new text for the three scenes noted above. These bear further minor corrections in pencil by the author. It is of interest to note that the 1880 issue of this work appeared in mauve wrappers, whereas the above volume has gray covers.

650-

- 1148 STEVENSON (ROBERT LOUIS). *Virginibus Puerisque and Other Papers*. London: C. Kegan Paul & Co., 1881

12mo, original orange bevelled cloth, uncut. In a light brown cloth slip case with morocco edges.

FIRST EDITION. VERY FINE COPY. ALMOST AS NEW. With 32 pages of advertisement at the end, dated "8, 80" [August, 1880].

350-

- 1149 STEVENSON (ROBERT LOUIS). *New Arabian Nights*. London: Chatto & Windus, 1882

2 vols., 12mo, original green decorated cloth, with figured gray end-papers, uncut. In a green morocco book-shaped slip case.

FIRST EDITION. BEAUTIFUL COPY ALMOST AS NEW WITH SOME UNOPENED LEAVES. With the author's note on separate leaf following the dedication in the first volume, and the 32 pages of advertisement, dated May, 1882, at the end of the second volume. Page 155 in Vol. II is wrongly numbered 55, and the misspelt name is found on page 179 of the same volume. PRESENTATION COPY, inscribed on the half-title of Vol. I: "*From the Author*," presumably in the hand of the recipient.

2050-

- 1150 STEVENSON (ROBERT LOUIS). *The Story of a Lie*. London: Hayley & Jackson, 1882

12mo, original sheets, unbound. In a crimson crushed levant morocco solander case.

THE ORIGINAL SHEETS OF THIS WORK, which was prepared for issue in 1882, but, owing to a misunderstanding, was withdrawn before publication. "The work was 'made up' for issue, and the few copies that have survived are merely such sets of the sheets as chanced to have been preserved by the publishers." (Prideaux.) The story was first published in "The New Quarterly Magazine", New Series, No. 25, October, 1879. Reprinted in the "Edinburgh Edition," Vol. II, 1895.

275-

- 1151 STEVENSON (ROBERT LOUIS). *The Silverado Squatters*. *Frontispiece*. London: Chatto and Windus, 1883

12mo, original green cloth, uncut. In a brown cloth slip case, with morocco edges.

FIRST EDITION. With 32 pages of advertisement at the end dated October, 1883.

75-

A MARVELOUS LETTER TO HENLEY TELLING HIM THAT HE IS WRITING "TREASURE ISLAND"

1152 STEVENSON (ROBERT LOUIS). A. L. s., 4 pp., 8vo. Undated. To W. E. Henley. Signed "R.L.S. Author of Boys' Stories."

A MATCHLESS LETTER, THE EARLIEST ANNOUNCEMENT THAT "TREASURE ISLAND" IS IN THE MAKING.

"Of course I am a rogue; why Lord, its known, man: but you should remember I have had a horrid cold and have been in a rather blasted state sinsyne. Now, I'm better, I think; and see here—nobody not you, Mr. Long, nor the devil, will hurry me with our crawlers . . . I am now on another lay for the moment, purely owing to Sam, this one; but I believe there's more vim in it than in any amount of crawlers: now, see here.

The Sea Cook
or Treasure Island:
A Story for Boys.

If this don't fetch the kids, why they have gone rotten since my day. Will you be surprised to learn that it is about Buccaneers, that it begins in the Admiral Benbow public House on Devon Coast, that it's all about a map and a treasure and a mutiny and a derelict ship and a current and a fine old Squire Trelawney . . . and a doctor and another doctor, and a Sea Cook with one leg, and a sea song with the chorus 'Yo-ho-ho- and a bottle of Rum'—(at the 3rd Ho, you heave at the Capstan bars)—which is a real Buccaneers' song, only known to the crew of the late Captain Flint," etc.

This letter came directly from Henley's heirs and has never been publicly sold. THE MOST DESIRABLE STEVENSON LETTER IN EXISTENCE.

ended, but I don't see, but I like the volume.
I sent, 0 gemmens, 0 humantrols. You need like
my blood bigger in the little, I believe no writing, just
draw along as the words come and the pen will scratch.
R. L. S.
My dear Henley author of Boys' Stories.
Of course I am a rogue. Why
Lord, its known, man: but you should
remember I have had a horrid cold and
have been in a rather blasted state
sinsyne. Now, I'm better, I think; and
see here—nobody not you, Mr. Long, nor
the devil, will hurry me with our
crawlers. They are coming. For of them
are as good as gone done, and the rest
will come when ripe; but I am now
on another lay for the moment, purely
owing to Sam, this one; but I believe
there's more vim in it than in any amount
of crawlers: now, see here.
The Sea Cook
or Treasure Island:
A Story for Boys.
If this don't fetch the kids, why they have gone rotten since my day. Will you be surprised to learn that it is about Buccaneers, that it begins in the Admiral Benbow public House on Devon Coast, that it's all about a map and a treasure and a mutiny and a derelict ship and a current and a fine old Squire Trelawney . . . and a doctor and another doctor, and a Sea Cook with one leg, and a sea song with the chorus 'Yo-ho-ho- and a bottle of Rum'—(at the 3rd Ho, you heave at the Capstan bars)—which is a real Buccaneers' song, only known to the crew of the late Captain Flint," etc.

REDUCED FACSIMILE OF TWO PAGES
THE MOST DESIRABLE STEVENSON LETTER IN EXISTENCE

[NUMBER 1152]

- 1153 STEVENSON (ROBERT LOUIS). Treasure Island. *Frontispiece map*. London: Cassell & Company, 1883

12mo, original blue cloth, lettered in gilt on the back (name on the back of the frontispiece). In a brown cloth slip case with morocco edges.

FIRST EDITION. FINE COPY. With 8 pages of advertisement at the end.

STEVENSON TELLS HIS MOTHER WHY HE DEDICATED
"A CHILD'S GARDEN OF VERSES" TO "CUMMY"

- 1154 STEVENSON (ROBERT LOUIS). A. L. s., 2 pp. 8vo, Hotel des Iles d'Or. Hyères les Palmiers, Vai. March 3rd, 1833. To his Mother.

A WONDERFUL LETTER.

"I stick to what I said about Cummy: which was that she was the person entitled to the dedication; if I said she was the ONLY person who would understand, it was a fashion of speaking; but to Cummy the dedication is due because she has had the most trouble and the least thanks. Ecco! As for Auntie, she is my aunt, and I am often decently civil to her, and I don't think I ever insulted her: four advantages that could not be alleged for Cummy. That was why I chose Cummy; and that is why I think I chose right," etc.

THE DEDICATION COPY TO "CUMMY"

- 1155 STEVENSON (ROBERT LOUIS). A Child's Garden of Verses. London: Longmans, Green, and Co., 1885

12mo, original blue bevelled cloth, uncut. In a dark blue crushed levant morocco solander case.

FIRST EDITION, AND THE DEDICATION COPY OF THE BOOK TO THE WOMAN WHO DID SO MUCH TO MAKE STEVENSON'S YOUNG LIFE HAPPY—his Nurse, Alison Cunningham—and is inscribed on the half-title: "*Alison Cunningham, Bournemouth, 10th March 1885. R. L. S.*" On the inscribed title-page as well as on the page of dedication are thumb marks which it would be desecration to remove, as they are without doubt the loving finger prints of "Cummy", impressed there as she, time after time, exhibited the evidence of Stevenson's love for, and remembrance of her. With the William Harris Arnold bookplate.

[SEE ILLUSTRATION]

Alison Cunningham
Bournemouth
10th March 1885
R. L. S.

[NUMBER 1155]

- 1156 STEVENSON (ROBERT LOUIS). A Child's Garden of Verses.
London: Longman, Green, and Co., 1885

400. 12mo, original blue cloth, uncut. In a dark blue half morocco slip case.
FIRST EDITION. FINE COPY ALMOST NEW. Inscribed on the front end-paper:
"C. M. A. Allen with Uncle's kind love. June 1885."

- 1157 STEVENSON (ROBERT LOUIS). The Dynamiter. By Robert Louis Stevenson and Fanny Van de Grift Stevenson.
London: Longmans, Green, and Co., 1885

110. 12mo, original red cloth (covers slightly 'blistered'). In a half red morocco slip case.

FIRST EDITION. One of the few copies issued in crimson cloth, much scarcer than the edition in wrappers, issued simultaneously.

- 1158 STEVENSON (ROBERT LOUIS). The Dynamiter. By Robert Louis Stevenson and Fanny de Grift Stevenson.
London: Longmans, Green, and Co., 1885

50. 12mo, original green pictorial wrappers (small tear in the hinge). In a half blue levant morocco slip case.

FIRST EDITION.

AN AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR
WITH MOST INTERESTING ASSOCIATIONS

- 1159 STEVENSON (ROBERT LOUIS). L'Ile au Trésor. Par R.-L. Stevenson. Traduction par André Laurie. Woodcut illustrations by George Roux.
Paris: J. Hetzel et Cie., 1885

Royal 8vo, original brown stamped cloth, gilt tooled morocco back, gilt edges (hinges weak and partly cracked; faintly smoke-stained). In a half brown morocco slip case.

750. FIRST FRENCH EDITION. AUTOGRAPH PRESENTATION COPY FROM STEVENSON TO MRS. WILL H. LOW, inscribed on the fly-leaf: "*Chère Madame Low, Nous allons faire quelques petites fautes de Français, n'est ce pas?—C'est convenu? Alors, me voilà content: me voilà à même de vous dire tout tranquillement que ce que vous avez à la main est une petite bêtise assez mal écrite, assez bien traduite; et que je vous prie de l'accepter [sic] en souvenir du boulevard Montparnasse, de Montigny sur Loing, et de la rue Vernier. Mille amitiés à vous et à Will. Robert Louis Stevenson. Paris, 12 Rue Vernier, 18 Aout 1886.*" Laid in is a sheet of paper bearing a 21-line inscription by Stevenson's friend, Will H. Low, relating to THIS COPY. It reads: "*The story of this book, 'L'Ile au Trésor,' the translation into French of Treasure Island by Robert Louis Stevenson, is fully told in the sheet of proof for 'A Chronicle of Friendship.'*"

In my book the dedicatory page written in French by R. L. S. is reproduced in 'fac-simile.' For the purpose of having this done I had taken the volume to the office of Scribner's magazine. It was there together with much other material serving for the illustration of the 'Chronicle', when one night a fire completely gutted the entire floor of the Scribner building . . . Most of my material was more or less disfigured by smoke, this book as well as the rest, but I have kept it in this condition, as showing the dangers through which it fortunately escaped. W. H. L. February 1912." The proof-sheet referred to in this note is also laid in. It contains an amusing account of how Stevenson and Low, their identity unknown, bought this very copy of "L'Ile au Trésor," and obtained therewith an unbiassed, but altogether favorable opinion of its author, from the unsuspecting salesman. On the following day Stevenson wrote the inscription noted above, and presented the book to Mrs. Low. With the W. K. Bixby bookplate.

[SEE ILLUSTRATION]

Chère Madame Low,
 Nos bleus font quelques petites
 fautes de Français, n'est-ce pas? -
 C'est convenu? - Alors, me voilà content
 me voilà à même de vous dire tout
 tranquillement que 'ce que nous avez
 à la main est une petite bêtise assez
 mal écrite, assez bien traduite; et que
 je vous prie de l'accepter en souvenir
 des boulevard Montparnasse, de Montigny
 sur Loing et de la rue Fenier. Mille
 amitiés à vous et à Will

Robert Louis Stevenson

Paris
 12 Rue Fenier
 18 Août 1886

[NUMBER 1159]

- 1160 STEVENSON (ROBERT LOUIS). Prince Otto. A Romance.
 London: Chatto & Windus, 1885

12mo, original green flowered cloth (slightly rubbed; back inner joint cracked, name on front end-paper). In brown cloth slip case with morocco edges.

FIRST EDITION. With the 32 pages of advertisement at the end, dated January, 1885. RARE.

PRESENTATION COPY TO LLOYD OSBOURNE

- 1161 STEVENSON (ROBERT LOUIS). Strange Case of Dr Jekyll and Mr Hyde.
 London: Longmans, Green, and Co., 1886

12mo, original buff printed wrappers (shaken; lacks back strip and back wrapper). Enclosed in a brown crushed levant morocco book-shaped box case, gilt tooled back and panelled sides, by Sangorski and Sutcliffe. In a brown cloth protecting box case.

FIRST EDITION. With the leaf of advertisement at the end. The date on the cover is printed "1885", but the last figure has been altered in ink by hand to "6". AUTOGRAPH PRESENTATION COPY FROM STEVENSON TO HIS RELATIVE AND COLLABORATOR LLOYD OSBOURNE, inscribed on the half-title in pencil: "S. L. Osbourne Jan. 1. 1886 from the decrepid author." The dedication is corrected in pencil, presumably by Stevenson. Osbourne has inscribed his signature "S. L. Osbourne" in ink on the front cover. Number 597 in the Lloyd Osbourne sale at Sotheby's July 23, 1914.

PROOFS CORRECTED BY STEVENSON

- 1162 STEVENSON (ROBERT LOUIS). *Memories & Portraits*.
London: Chatto & Windus, 1887

500-
12mo, red cloth, brown morocco back, uncut. In a red cloth slip case with morocco edges.

ORIGINAL AUTHOR'S PROOF SHEETS, CORRECTED THROUGHOUT IN STEVENSON'S HAND. In addition to numerous minor corrections of typography, orthography, etc., there are about 28 lines of additional text in Stevenson's autograph, and no less than 144 printed lines which were suppressed.

- 1163 STEVENSON (ROBERT LOUIS). *Memories and Portraits*.
New York: Charles Scribner's Sons, 1887

85-
12mo, original red cloth. In a half red morocco slip case.

FIRST AMERICAN EDITION. PRESENTATION COPY FROM STEVENSON TO ONE OF HIS CLOSEST FRIENDS, WILL. H. LOW, inscribed on the half-title, in Low's hand: "*From R. L. S. Will H. Low, Nov. '87.*" With a 20-line inscription on the fly-leaf in Low's autograph, signed with his initials, dated February, 1912, which reads: "*'Memories and Portraits' is a felicitous title and, as by chance this is one of the last of these books that I take up in this task of annotation, one that re-echoes within me for the share which I can claim in Stevenson's life,*" etc. With the W. K. Bixby bookplate.

AUTOGRAPH PRESENTATION COPY

- 1164 STEVENSON (ROBERT LOUIS). *The Merry Men and Other Tales and Fables*.
London: Chatto & Windus, 1887

1400-
12mo, original blue decorated cloth (rubbed and stained; slightly shaken, inner joints cracked). In a blue cloth slip case.

FIRST EDITION. With 32 pages of advertisement at the end, dated September, 1886. AUTOGRAPH PRESENTATION COPY FROM STEVENSON, inscribed on the half-title: "*E. Fairfield with the thanks and regards of Robert Louis Stevenson. Skerryvore, Bournemouth, Feb. 11th, 1887.*" Further inscription and the condition of the book attest to a strange and varied provenance. On the verso of the front end-paper is written: "*M. E. George. Found in Coffee Room. Will return if it we can find owner.*"

- 1165 STEVENSON (ROBERT LOUIS). *Thomas Stevenson Civil Engineer*.
Printed for Private Distribution, 1887

125-
16mo, original blue printed wrappers (top corner of front cover repaired). In a half dark blue levant morocco slip case.

FIRST EDITION. The text of this scarce pamphlet was also printed in "*The Contemporary Review*", Vol. LI, June 1887, pages 789-793.

- 1166 STEVENSON (ROBERT LOUIS). *Underwoods*.
London: Chatto and Windus, 1887

25-
12mo, original dark blue-green cloth, uncut (blank fly-leaf at front wanting).

FIRST EDITION. With 32 pages of advertisement at the end. Pasted at the end of the dedication is a fragment of paper bearing the following inscription, relating to Stevenson: "*3 December 1894. Aged 44. Here have we no continuing City.*" Inserted at the end is a cutting containing a printed letter of testimonial from Stevenson to the Head-master of his former school, cut, apparently from a prospectus of the latter.

ONE OF TEN COPIES PRINTED

- 1167 STEVENSON (ROBERT LOUIS). The Master of Ballantrae.
Author's Edition, [n.p.,] 1888

12mo, original buff printed wrappers. In a half green levant morocco slip case. FIRST ISSUE AND ONE OF THE RAREST OF STEVENSON VOLUMES. "In a letter from the publishers, Messrs. Charles Scribner's Sons, it is stated that only ten copies of this advance edition were printed, and one of them was afterwards destroyed. The edition varies from the book as finally issued in many places, containing besides other differences, only five of the twelve chapters which make up the published edition issued in 1889." (Prideaux, "Bibliography of Stevenson.") This was Charles Baxter's copy who has written on an outside wrapper which has kept the book as clean as when issued: "*The Master of Ballantrae. Recd from Akers. Society of Authors. 25 Ad. 1888. C. Baxter.*" With the George Barr McCutcheon bookplate.

550.

AUTOGRAPH PRESENTATION COPY TO GEORGE MEREDITH

- 1168 STEVENSON (ROBERT LOUIS). Ballads.
London: Chatto & Windus, 1890

12mo, original black bevelled buckram, uncut.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM STEVENSON, inscribed on the half-title: "*My dear Meredith, from yours most sincerely, Robert Louis Stevenson.*"

[SEE ILLUSTRATION]

*My dear Meredith,
from yours most sincerely,
Robert Louis Stevenson*

2900.-

[NUMBER 1168]

WITH FOUR CORRECTIONS IN STEVENSON'S AUTOGRAPH

- 1169 STEVENSON (ROBERT LOUIS). Father Damien: An Open Letter to the Reverend Dr. Hyde of Honolulu from Robert Louis Stevenson.
Sydney, 1890

12mo, issued without covers, wire stitched (first and last leaves slightly defective in the fold; occasional foxings). In a red crushed levant morocco so-lander case.

FIRST PRIVATELY PRINTED EDITION. EXTREMELY RARE, being one of 25 copies printed. THIS COPY CONTAINS FOUR CORRECTIONS IN STEVENSON'S AUTOGRAPH.

800.-

A PORTION OF THE ORIGINAL MANUSCRIPT OF "IN THE SOUTH SEAS"

- 1170 STEVENSON (ROBERT LOUIS). A Portion of the Original Manuscript of "In the South Seas," comprising a portion of Chapter XV of Part I; a portion of Chapter I of Part II, and THE COMPLETE MANUSCRIPT OF PART IV, comprising seven chapters.

Parts I and I are bound in blue levant morocco, and Part 4 is loosely laid in a protecting case of green levant morocco.

THESE SHEETS, 55 IN NUMBER, ARE MAINLY IN FOLIO, AND SHOW MANY CHANGES BETWEEN THE MANUSCRIPT AND THE PRINTED BOOK. In some instances as much as 500 words in the manuscript are omitted in the book, and likewise about the same number appear in the book which are not in the Manuscript. A copy of the First American Edition of the book, showing the omissions and additions accompanies the Manuscripts.

520.-

**THE ORIGINALS OF STEVENSON'S OWN UNPUBLISHED
ILLUSTRATIONS FOR "THE MASTER OF BALLANTRAE"
WITH PORTRAITS OF "CUMMY" HIS WIFE AND HIMSELF
AND A WATER-COLOUR BY HIM**

1171 STEVENSON (ROBERT LOUIS). Scribner's Magazine. Published Monthly with illustrations. Vol. IV, Nos. 5-6 (November-December, 1888); Vol. V, Nos. 1-6 (January-June, 1889); Vol. VI, Nos. 1-4 (July-October, 1889).
New York, 1888-9

2 vols., royal 8vo, half brown calf. In two half brown levant morocco slip cases. STEVENSON'S OWN COPIES OF THIS MAGAZINE, BOUND SPECIALLY FOR HIM, AND BELONGING FORMERLY TO HIS LIBRARY AT VAILIMA. The following are Stevenson's contributions to these numbers, constituting their FIRST PRINTED APPEARANCE: "Popular Authors" (July, 1888); "Epilogue to 'An Inland Voyage'" (August, 1888); "Letter to a Young Gentleman who Proposes to Embrace the Career of Art" (September, 1888); "Contributions to the History of Fife: Random Memories" (October, 1888); "The Education of an Engineer: More Random Memories" (November, 1888); "The Master of Ballantrae" (November, 1888, to October, 1889); "A Christmas Sermon" (December, 1888). BOTH OF THESE TWO VOLUMES ARE OF SURPASSING ASSOCIATION INTEREST, HAVING BEEN EXTRA-ILLUSTRATED BY STEVENSON WITH SIXTEEN DRAWINGS IN PENCIL AND ONE WATER-COLOR, OF HIS OWN HANDIWORK. AMONG THESE ARE A SELF-PORTRAIT, A PORTRAIT OF HIS WIFE, AND A PORTRAIT OF "CUMMY", HIS NURSE. All but one or two of these sketches are signed by Stevenson, and reveal, in their wellnigh professional execution, a man of extraordinary and versatile genius. They appear in the following order, inserted at intervals throughout the volumes, and pasted on the end-papers:

- [1] 2 thumb-nail sketches of himself and his friend Bob Bain, in sou'-westers.
 - [2] Sketch of his oil-skin coat.
 - [3] Sea-scape of Wick (the spot where Stevenson donned a diver's togs and went down in the company of Bob Bain to where the foundations of the breakwater were being laid).
 - [4] Portrait of Thomas Stevenson, his father, sitting, as though listening to "A Christmas Sermon."
 - [5] Portrait of a scholarly-looking old gentleman, sitting by the wayside.
 - [6] Detail of rigging.
 - [7] Chandelier.
 - [8] Half-length portrait of his wife.
 - [9] Sketch of Swanston, with background of thick foliage.
 - [10] Portrait of himself, sitting on the roof of a deck-cabin in the forepart of a boat, perhaps the yacht "Casco."
 - [11] Portrait of Alison Cunningham, his nurse. Finely executed, and inscribed "*Cummy, R. L. S.*"
 - [12] Sketch of the sea-side, with ships aground, and houses.
 - [13] Rock in the sea.
 - [14] Castle by moonlight.
 - [15] Ruins of a building.
 - [16] Circular water-color sketch of a French village, probably made during his travels with a donkey.
 - [17] Landscape, showing a river in the foreground, with trees and mountains in the distance, probably representing the country around Braemar.
- Sketches [6], [7], [12], [13], [14], and [15] are inserted between the leaves of the installments of "The Master of Ballantrae", apparently to illustrate special facts which struck him as he re-read the story in these volumes. These bound volumes of Scribner's Magazine are mentioned by Stevenson in his published letters to E. L. Burlingame.

[SEE ILLUSTRATION]



REDUCED FACSIMILE OF STEVENSON'S PORTRAIT
OF "CUMMY"

[NUMBER 1171]

- 1172 STEVENSON (ROBERT LOUIS). The South Seas: A Record of Three Cruises. London: Cassell & Company, 1890

12mo, original bright red cloth (inner joints cracked). In a green levant morocco solander case.

700. —
FIRST EDITION, PRIVATELY ISSUED. This work was originally sold for newspaper publication in the form of a series of letters. This volume is one of 22 copies that are said to have been printed as 'copy' for Syndicate use, of which 15 copies were cut up for serial purposes. This copy, which contains editorial corrections and 'cuts' throughout, belonged to Will H. Low, who has inscribed a note about it on the inner front cover, reading in part: "*This copy was given me by S. S. McClure . . . It served for the first publication of the letters through his newspaper Syndicate and it is significant that in the table of contents two of the letters (chapters) are marked for suppression, making their number not fifteen but fourteen. Much of it, especially information of a kind that R. L. S. doubtless considered useful, is ruthlessly marked in the same manner,*" etc. With the W. K. Bixby bookplate.

AUTOGRAPH PRESENTATION COPY

- 1173 STEVENSON (ROBERT LOUIS). A Footnote to History. Eight Years of Trouble in Samoa. *Frontispiece map.* London: Cassell & Company, 1892

525. —
12mo, original green cloth, uncut. In a half green morocco slip case.

FIRST EDITION. With 16 pages of advertisement at the end. AUTOGRAPH PRESENTATION COPY FROM STEVENSON TO HIS COUSIN, LORD KILLACHY, inscribed on the title-page: "*Lord Killachy from R. L. S.*"

- 1174 STEVENSON (ROBERT LOUIS). An Object of Pity; or, The Man Haggard. A Romance. By Many Competent Hands. Imprinted at Amsterdam, [Sydney, 1892]

200. —
12mo, original vegetable-parchment wrappers, gilt lettering on the front cover, gilt edges. In a cloth folding case, with ties.

FIRST EDITION. AN IMMACULATE COPY. The following are Stevenson's contributions to this volume: Dedication (by Tusitala), pp. 7-11, and Chapter IV.—Late, Ever Late (by Tusitala, pp. 53-61. Tusitala's "Samoid", Canto XII., is used as the heading of Chapter II., p. 21.

MANUSCRIPT OF A PORTION OF CHAPTER XX OF "THE WRECKER"

- 1175 STEVENSON (ROBERT LOUIS). Original Autograph Manuscript of a portion of Chapter XX of "The Wrecker," comprising 9 pp. of the printed book. Written on 5 pp., folio. The corresponding printed pages have been extracted from a copy of the book and laid in.

200. —
1176 STEVENSON (ROBERT LOUIS). The Wrecker. By Robert Louis Stevenson and Lloyd Osbourne. *Illustrated by William Hole and W. I. Metcalf.* New York: Charles Scribner's Sons, 1892

145. —
12mo, original decorated cloth (rubbed). In a half green levant morocco slip case.

FIRST AMERICAN EDITION. PRESENTATION COPY FROM STEVENSON AND OSBOURNE TO THEIR FRIEND WILL H. LOW, TO WHOM THE EPILOGUE OF THIS WORK IS ADDRESSED, inscribed on the half-title in Low's hand: "*Will H. Low from R. L. S. and L. O. 1892.*" Low has also written 33 lines on the front end-paper, signed with his initials, in which he speaks of his deep affection for Stevenson, his association with this book, and the messages to him that are contained herein. With the W. K. Bixby bookplate.

1177 STEVENSON (ROBERT LOUIS). Verses. By R. L. S.
Privately Printed, 1912

12mo, original blue printed wrappers, uncut. In a half blue levant morocco slip case.

FIRST PUBLISHED EDITION. One of 100 copies printed for presentation by the De Vinne Press. On the reverse of the title is the note: "The pieces reprinted in the following pages formed a part of the little trial book 'Penny Whistles' printed in 1883. They were not included in the volume 'A Child's Garden of Verse' issued in 1885, and have, I believe, never been published. December, 1912. L. S. L[ivingston]." Laid in a four-page A. L. s. from Mr. Livingston to Miss Furman, describing the early spring flowers in his garden. Also, an A. L. s. from Mrs. Livingston, presenting this copy of "Verses" to Miss Furman. With the Dorothy Furman bookplate.

ROBERT LOUIS STEVENSON AS A MUSICIAN

1178 STEVENSON (ROBERT LOUIS). A Collection of four Autograph Letters, with two small sheets of Music, being Correspondence with Miss Una A. Taylor concerning his musical aspirations and efforts.

Preserved in a 4to volume, maroon levant morocco, gilt borders and corner ornaments, gilt edges, by Sangorski and Sutcliffe. In a cloth box case.

AN IMPORTANT SERIES OF LETTERS EXHIBITING A PHASE OF STEVENSON'S ASPIRATIONS AND ACCOMPLISHMENTS NOT GENERALLY KNOWN. Although none of the letters are dated, we know that he was at Bournemouth in 1886, and it was at this time the letters were written. In the "Letters of Stevenson" edited by Sir Sidney Colvin, several references are made to Stevenson's musical attempts, and in an unpublished letter to his cousin Robert A. M. Stevenson he writes that he is now sending work daily to Una Taylor who is very pedantic and washes his head over every note.

THE LETTERS COMPRISING THIS SERIES HAVE NEVER BEEN PUBLISHED. A few extracts will indicate the perseverance he showed, and the amusement he obtained from his efforts in this branch of the Arts.

"I am still ploughing on trying to learn about music, and the enclosed is my last exercise; but you know I can do nothing without an element of play—and so even here, I have to play at being a composer . . . But do please, after your laughter is at an end, criticize it and tell me all the mistakes; and tell me particularly about the modulations, and to what extent the treatment is sane and has any relation to music . . ." This letter he signs "Robert Louis Stevenson, Mus. Doc. or rather Mus. stud."

The reply to this letter was evidently couched in musical terms quite beyond the novice in music:

"A thousand thanks for your lecture which I have not quite understood but I shall before I die . . . I have tried to do as you propose and have now a dreadful, sickening, fat weakness in the brain that cannot be tolerated by man . . . Now as to the cantus primus, it has to have its accented notes on the tonic, the dominant on the fourth—is that so? It leaves blessed little space to move, but I am on . . ." He continues asking serious, deep musical questions in a humorous vein which is delightful. He is having trouble following rules in his composition, and mentions a work by Heller which seems contrary to the rules Miss Taylor is emphasizing for him. This letter is mainly written in pencil.

"I must just stick to two parts for awhile; though I think I might Pitch into me like winking; I like it, and remark—I like trouble: But not four parts—no."

One of the music sheets in this collection is virtually another autograph note, asking questions concerning a simple modulation. This he signs "Yours [much humbled] R. L. s. The ardent student." The other composition of 15 bars he has playfully called: "The Shooehorn: Simple and refreshing movement in C by the Maestro Stevenson."

ORIGINAL DRAFT OF STIRRING POEM TO HIS WIFE

- 1179 STEVENSON (ROBERT LOUIS). The First Draft of an Original Poem, untitled, but which may be called "Tiger Lily." 6 stanzas of four lines each, with corrections and deletions.

400.-
A PASSIONATE POEM OF THE SOUTH SEA ISLANDS, written by Stevenson for his Wife. The contents indicate that it belongs to the earlier years of the South Sea Islands period. Mrs. Stevenson had in her something both of the color and temperament which is suggested by the name of Tiger Lily, and this accounts for the introduction of that flower in the third stanza; while of course, the phrase "dusky woman" refers to the bronze complexion that she attained under the Southern Suns.

MANUSCRIPT OF "THE BOUR-TREE DEN" AN UNPUBLISHED POEM

- 450.-
1180 STEVENSON (ROBERT LOUIS). Original Autograph Manuscript of the Unpublished Poem "The Bour-Tree Den." *With a little pen-and-ink sketch by Stevenson.*

Written in ink of four folio pages, comprising eighteen verses varying from four to twelve lines each. The last verse is incomplete and has been cancelled, as has the verse preceding it.

~~1000.-~~
The Poem is in Scots dialect and rhymed. The interest of the manuscript is heightened by Stevenson's numerous corrections, and by a characteristic little pen-and-ink sketch on the last page, depicting a den on the top of a hill. From the Harry Glemby collection.

HIS FATHER'S MANUSCRIPT JOURNAL FROM ROBERT LOUIS STEVENSON'S LIBRARY

- 1181 STEVENSON (THOMAS). Original Autograph Manuscript Journal kept during the years 1835-8, consisting of Engineering Notes and Accounts, written on 33 pages of a small Account-Book.

Small Svo, original brown morocco, diced (worn). In a green levant morocco solander case.

150.-
AN INTERESTING ENGINEER'S NOTE-BOOK, KEPT BY ROBERT LOUIS STEVENSON'S FATHER, who has inscribed his name, "*Thomas Stevenson, Civil Engineer, 1838*", on the verso of the front end-paper. The entries, which consist of engineering specifications, amounts paid for material and labor, memoranda of contracts, etc., are arranged according to subject, and occur at spaced intervals throughout the volume. In their order of appearance are the following subject-headings, with accompanying entries: "*Ironwork. Including details of the Foundry*", 13 pages; "*Masonry. Including Brickwork*", 13 pages; "*Carpentry*", 4 pages; "*Quarrying—Blasting*", 1 page; "*Earthwork. Including the Excavation, and embankment of Roads and Railways. The excav. and Embanking and Puddling of Water Works and Canal Works, &ca., &ca., &ca.*", 2 pages. Most of the entries relate to the construction of the Bute Ship Canal Docks at Cardiff. At the beginning of the volume is an alphabetical subject-index. With the Robert Louis Stevenson (with Isobel Strong's signature) and the John Wm. Roy Crawford bookplates.

- 1182 SUCKLING (SIR JOHN). *Fragmenta Aurea*. A Collection of all The Incomparable Peeces, Written By Sir John Suckling. And published by a Friend to perpetuate his memory. Printed by his owne Copies. *Engraved portrait of Suckling by William Marshall*. London: Printed for Humphrey Moseley, 1646

90. / 8vo, contemporary dark brown morocco, gilt tooled back, gilt panelled sides, with fan-shaped dentelle ornamentation at the inner four corners of the panel, and centre-piece of similar tooling; gilt edges (rehinged, front hinge weak; frontispiece frayed; a few leaves slightly discolored or stained). In a red cloth solander case.

FIRST EDITION. There are separate title-pages to the various Plays and Poems, all dated 1646. Contains on pages 29-30 "A Supplement of an imperfect Copy of Verses of Mr. Wil. Shakespear's, By the Author." The type of the first line of the title-page of this work varies in some copies. In this copy "*fragmenta Aurea*" is set in upper and lower case, the capital "A" in "*Aurea*" being in heavier and larger type than the capital "F" in "*Fragmenta*", and extending below the line.

- 1183 SUCKLING (SIR JOHN). *Fragmenta Avrea*. A Collection of all The Incomparable Peeces Written By Sir John Suckling And published by a Friend to perpetuate his memory. Printed by his owne Copies. *Engraved portrait of Suckling by William Marshall*. London: Printed for Humphrey Moseley, 1648

70. / 8vo, old calf (rebacked and repaired; three leaves supplied from another copy; a few fox-marks; name erased from the title-page).

THE SECOND EDITION. Contemporary MS. Poem on the original fly-leaf. With the Edward Hailstone bookplate.

PRESENTATION COPY FROM "MR. JORROCK"

- 1184 [SURTEES (ROBERT SMITH).] *Jorrocks's Jaunts and Jollities; or, the Hunting, Shooting, Racing, etc. of that renowned Sporting Citizen, Mr. John Jorrocks. With 12 illustrations by Phiz*. London: Walter Spiers, 1838

50. / 8vo, original green cloth (rebacked). In a green levant morocco solander case.

FIRST EDITION. EXTREMELY SCARCE. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*Fanny Surtees with Mr. Jorrocks's Compts. April 1, 1838.*" On the inside front cover is pasted a slip with the inscription: "*Given to Arthur Fenwick by his Mother. Jan. 7, 1883.*"

A FINE SET OF "SURTEES" IN ORIGINAL PARTS

- 1185 [SURTEES (ROBERT SMITH).] Sporting Novels. *With colored plates and numerous woodcuts by John Leech and Hablot K. Browne.*
London: Bradbury and Evans, 1853-65

MR. SPONGE'S SPORTING TOUR. *With 13 colored plates and 84 woodcuts by John Leech.*
London, 1853

In the 13 original parts in twelve, 8vo, original wrappers, uncut. In a cloth slip case.

FIRST EDITION.

HANDLEY CROSS; or, MR. JORROCK'S HUNT. *With 17 colored plates and 84 woodcuts by John Leech.*
London, 1854

In the 17 original parts, 8vo, original wrappers, uncut. In a cloth slip case.

FIRST EDITION, AND THE EARLIEST ISSUE, with the words "with the aid of the illustrious Leech" in the Preface. Leech objected to this use of his name, and the phrase was altered to "with the aid of the illustrations," after the first few numbers of the first printing were struck off.

"ASK MAMMA;" or, The Richest Commoner in England. *With 13 colored plates and 69 woodcuts by John Leech.*
London, 1858

In the 13 original parts, 8vo, original wrappers, uncut. In a cloth slip case.

FIRST EDITION.

"PLAIN OR RINGLETS?" *With 13 colored plates and 44 woodcuts by John Leech.*
London, 1860

In the 13 original parts in twelve, 8vo, original wrappers, uncut. In a cloth slip case.

FIRST EDITION.

MR. FACEY ROMFORD'S HOUNDS. *With 24 colored plates and title vignette, uncolored, by John Leech and "Phiz."*
London, 1865

In the 12 original parts, 8vo, original wrappers, uncut. In a cloth slip case.

FIRST EDITION.

TOGETHER 5 WORKS, ALL IN THE ORIGINAL PARTS, AND IN FINE CONDITION, notwithstanding that many of the backs have been skilfully repaired and strengthened. Regarding the advertisements we may say that they vary in different collections, and we believe it would be difficult to find two sets of these novels in parts which would be identical so far as containing the same advertisements. Several of the Dickens announcement slips are present (that for "Hard Times" in "Handley Cross," Part XII, is not). The present set however, contains practically all the required leaves and slips, including some which do not usually occur. A VERY DESIRABLE SET.

NINTH SESSION

NUMBERS 1186-1340

THE ONLY COPY KNOWN

- 1186 [SWIFT (JONATHAN).] A Hue and Cry after Dismal; Being a full and true Account, how a Whig L—d was taken at Dunkirk, in the Habit of a Chimney-sweeper, and carryed before General Hill. London, Printed in the Year, 1712

Small folio broadside (small portion of the corner of the upper left margin torn away). In a buff cloth folding case.

FIRST EDITION. PROBABLY THE ONLY SURVIVING COPY OF THIS LONG LOST GRUB STREET BROADSIDE. This paper is mentioned by Swift in his letter to Stella, July 17, 1712, in which he says: "Since Dunkirk has been in our hands, Grub Street has been very fruitful. Pdfr has writ five or six Grub Street papers this last week. Have you seen Toland's Invitation to Dismal, or Hue and Cry after Dismal, or Ballad on Dunkirk, or Argument that Dunkirk is not in our Hands? Poh! You have seen nothing." W. Spencer Jackson, in his Bibliography of Swift [The Prose Writings of Jonathan Swift. Edited by Temple Scott. Vol. XII, 1908], refers to this passage, but says that NO COPY OF THIS BROADSIDE HAS BEEN FOUND. The present copy is in fine crisp condition, with the original deckle intact on three sides, measuring $12\frac{1}{2} \times 7\frac{1}{2}$ inches. Laid in is a facsimile of the broadside.

- 1187 [SWIFT (JONATHAN).] T—l—nd's Invitation to Dismal, to Dine with the Calves-Head Club. Imitated from Horace, Epist. 5. Lib. I. N.p., January 29, [1712]

Small folio, broadside (small inscription on the verso). In a tan cloth folding case.

FIRST EDITION. A FINE COPY OF THIS RARE BROADSIDE. "This, like other political poems by Swift, was printed, after the fashion of the lowest productions of Grub Street, on a single folio leaf, without printer's name, for ready circulation in the streets." [G. A. Aitken, 'Life of Steele.']

- 1189 [SWIFT (JONATHAN).] A Collection of Swift's Famous but Uncommon "Drapier" Letters. Dublin, 1724-37

10 vols., 16mo, brown levant morocco, gilt edges, by Riviere (2 in modern wrappers). In a half brown morocco slip case.

FIRST EDITIONS. VERY SCARCE.

Comprising:

A Letter to Mr. Harding the Printer, upon Occasion of a Paragraph in his News-Paper of August 1st. Relating to Mr. Wood's Half-Pence. By M. B. Drapier. (One leaf defective.) [1724]

A Letter to Shop-Keepers, Tradesmen, Farmers, and Common-People of Ireland concerning the Brass Half-Pence coined by Mr. Woods. [1724]

A Letter to the Right Honourable Lord Viscount Molesworth. [1724]

The Sixth Letter to the Whole People of Ireland. By an Ancient Patriot. 1724

A Letter to M. B. Drapier. Author of a Letter to the Ld. Molesworth, &c. 1724/5

A Short View of the State of Ireland. 1727/8

An Answer to a Paper called A Memorial of the Poor Inhabitants, Tradesmen and Labourers of the Kingdom of Ireland. 1728

The Speech of a Noble Peer: Made in the House of Lords in Ireland, when the Privilege-Bill was in Debate there. 1728

A Proposal for giving Badges to the Beggars in all the Parishes of Dublin. 1737

Short Remarks on the Coins Current in this Kingdom. n.d.

**SWIFT'S COPY OF DAMPIER
DOUBTLESS THE INSPIRATION FOR "GULLIVER"**

- 1190 [SWIFT (JONATHAN).] Dampier (William). A New Voyage Round the World . . . The Third Edition Corrected. *5 maps, 4 of which are folding.* London: Printed for James Knapton, 1698

8vo, original calf (worn, covers loose, some wormings on inner margin, and occasional stains). In a half brown morocco slip case.

WITH THE AUTOGRAPH OF JONATHAN SWIFT ON THE TITLE-PAGE, AND UNDOUBTEDLY THE INSPIRATION OF "GULLIVER'S TRAVELS." With an unnamed bookplate.

**A MAGNIFICENT COPY ON LARGE PAPER
AND POSSIBLY THE FINEST IN EXISTENCE**

- 1191 [SWIFT (JONATHAN).] Travels into several Remote Nations of the World. In Four Parts. By Lemuel Gulliver. *Engraved portrait of "Captain Lemuel Gulliver" by Sturt and Sheppard, 4 maps, and a diagram.* London: Printed for Benj. Motte, 1726

2 vols., royal 8vo, original calf, gilt backs, line borders on sides. In a half brown morocco slip case.

FIRST EDITION. A SUPERLATIVE LARGE PAPER COPY OF THE FIRST ISSUE, measuring 9¼ inches by 5¼ inches. WITH THE PORTRAIT IN ITS FIRST STATE, without the inscription in the oval around the portrait, but with the caption below. ALL THE POINTS OF THE FIRST ISSUE ARE PRESENT. Separate pagination to all the parts; the word "Subsidies" in line 5 on p. 35 of Part I; "1724" in line 12 of p. 64 of Part I; and p. 74 of Part III is printed 44. With the Robert Lord Petre Baron of Writtle bookplate, and the Macgeorge copy.

A SPLENDID "GULLIVER"

- 1192 [SWIFT (JONATHAN).] Travels into several Remote Nations of the World. In Four Parts. By Lemuel Gulliver. Vols. I and II. *Engraved portrait of "Captain Lemuel Gulliver" by Sturt and Sheppard, 4 maps, and a diagram.* London: Printed for Benj. Motte, 1726

Together 2 vols., 8vo, original calf. In a brown levant morocco solander case. FIRST EDITION. A MAGNIFICENT COPY OF THE FIRST ISSUE on small paper, with the portrait in the second state, having the inscription in the oval surrounding the portrait of Gulliver. ALL THE POINTS OF THE FIRST ISSUE ARE PRESENT. Separate pagination to all the parts; the word "Subsidies" in line 5 on p. 35 of Part I; "1724" in line 12 of p. 64 of Part I; and p. 74 of Part III is printed 44. With the William Westby bookplate and his name on the title-pages.

- 1193 [SWIFT (JONATHAN).] Travels into several Remote Nations of the World. By Capt. Lemuel Gulliver. Vol. III. *Engraved frontispiece.* London: Printed in the Year 1727

8vo, original calf, blind-tooled panelled sides.

FIRST EDITION. This volume written in the style of Swift, is, of course not by him, being launched by an unnamed publisher in the wake of the popularity of the original "Gulliver." In format, it is similar to its predecessor and inspirer, being in two parts, with a title-page to each part, and relates a Second Voyage to Brobdingnag; A Voyage to Sporunda; and a Voyage to Sevarambia.

280. — 1194 **SWIFT (JONATHAN).** The Lady's Dressing Room. To which is added, A Poem on Cutting down the Old Thorn at Market Hill.
London: Printed for J. Roberts, 1732

4to, unbound, uncut. In a half-blue morocco case.
FIRST EDITION. VERY SCARCE.

50. — 1195 **SWIFT (JONATHAN).** Quaeries Wrote by Dr. J. Swift, in the Year 1732. Very proper to be read (at this Time by every Member of the Established Church. N.p., [1732]

Folio, a single half-sheet, printed on both sides, three edges uncut (small hole in the margin).
FIRST EDITION. EXCEEDINGLY RARE.

40. — 1196 [**SWIFT (JONATHAN).**] Bounce to Fop. An Heroick Epistle from a Dog at Twickenham to a Dog at Court. By Dr. S———T.
Dublin, Printed, London, Reprinted for T. Cooper, 1736

Folio, unbound (stitch-holes of former sewing; slight marginal repairs on the half-title, which is slightly soiled). In a red cloth folding case.
FIRST EDITION.

40. — 1197 [**SWIFT (JONATHAN).**] The Beasts Confession to the Priest, on observing how most men mistake their own Talents.
Dublin: Printed by George Faulkner, 1738

8vo, green levant morocco, Jansen style, inside dentelles, uncut, by Riviere.
FIRST EDITION. VERY RARE.

150. — 1198 [**SWIFT (JONATHAN).**] A Complete Collection of Genteel and Ingenious Conversations, according to the Most Polite Mode and Method now used at Court, and in the Best Companies of England. In Three Dialogues. By Simon Wagstaff, Esq.
London: Printed for B. Motte; and C. Bathurst, 1738

8vo, contemporary calf, blind panelled sides.
FIRST EDITION. LARGE PAPER COPY. With an unnamed bookplate.

25. — 1199 **SWIFT (JONATHAN).** Verses on the Death of Doctor Swift. Written by Himself: Nov. 1731.
London: Printed for C. Bathurst, 1739

Folio, sewn (small tear in the title-page which is slightly frayed and dust-stained along the edge). In a red cloth folding case.
FIRST EDITION.

IMPORTANT PROOF SHEETS WITH SIR WALTER SCOTT'S ANNOTATIONS AND ADDITIONS

850. — 1200 [**SWIFT (JONATHAN).**] The Proof Sheets of Two Volumes of Swift's Works, Edited by Sir Walter Scott, and Profusely annotated and corrected by him. No title-page [1814]

2 vols., thick 8vo, original boards (worn), uncut. In a cloth box case.
These volumes of Proofs begin with p. 281 of Epistolary Correspondence, continuing to p. 463, then p. 1 to 308, which Scott has marked "End of vol. XVIII." The second volume consists of tracts, various articles, poems, etc. of varying pagination, evidently collected by the Editor and grouped for his new edition. THESE VOLUMES ARE OF CONSIDERABLE IMPORTANCE, BECAUSE OF THE HUNDREDS OF NOTES, INTERLINEATIONS, ADDED MATERIALS, ETC., WHICH IN SOME INSTANCES AMOUNT TO SEVERAL PAGES, IN THE HANDWRITING OF SIR WALTER SCOTT.

SWIFT'S COPY WITH HIS AUTOGRAPH

- 1201 [SWIFT (JONATHAN).] *Officina Latinitatis, seu novum Dictionarium Latino-Gallicum. Nouveau Dictionnaire pour la Traduction du Latin en François. Engraved title-page.*

A Paris, Chez la Veuve Claude Thiboust, 1681

4to, original sprinkled calf, gilt tooled back (front cover rehinged; back hinge cracked, except bands). In a half mottled calf slip case.

JONATHAN SWIFT'S OWN COPY, with his autograph inscription on the top right-hand margin of the engraved title-page, as follows: "*Jon: Swift, 1709.*" Swift had also inscribed his name, with a brief note as to the book's original cost, on the front fly-leaf, but the name has been mostly torn away, leaving however this inscription: "*Pr. 2d. Hand 6s. Jun. 3. 1709.*"

- 1202 SWIFT (JONATHAN). A. D. s., 1 p., 12mo. September 3, 1702.

A SIGNED AUTOGRAPH RECEIPT, as follows: "*Septbr. 3d. 1702. Then received of Benjamin Took the Sum of fifty Pounds sterl. in full for certain Papers containing a third volume of Sr. Wm. Temple's Letters; I say received by me £50:0: Jon: Swift.*" Swift entered the employ of Sir William Temple in 1669, when only 22 years of age, and, with a few short intervals, acted as his secretary until Temple's death in 1699. "He [Temple] left £100 to Swift . . . also . . . the trust and proceeds of publishing his posthumous writings." [Dic. Nat. Biog.] The first two volumes, with preface by Swift, were published in 1700; the third volume in 1703.

- 1203 SWIFT (JONATHAN). D. s., in Latin, 1 p., oblong folio, with the embossed seal of the Deanery of St. Patrick's, Dublin (mounted on silk gauze, slightly defective where sealed). [Dublin.] December 15, 1722. Signed "*Jonath. Swift Decan.*", on the left margin, and countersigned "*Ludovic. Moore Reg.*"

AUTOGRAPH LETTER OF SWIFT

- 1204 SWIFT (JONATHAN). A. L., 3 pp., small 4to (small defect where sealed). Dublin, October 14, 1732. To Charles Ford.

To his friend Charles Ford on the dispute between Ford and Burton concerning a land-matter. Mentioning the publication of Dr. King's "*The Toast*", a violent satire against Lady Newburgh. "*The verses are rough, but it is very malicious and worth reading.*" Gives information of his acquaintance with Lord Orrery, who later on published '*Remarks upon Swift's Life and Writings.*' "*Lord Orrery stays here this winter. I meet him sometimes at dinner, and he has dined with me. He seems an honest man, and of good disposition . . .*" Writes also on riding. "*There is nothing I wish more than that you were rich enough to keep horses and be able to ride them. I ride three times a week . . . which is not to lengthen life, but to preserve health.*"

- 1205 [SWIFT (JONATHAN) AND POPE (ALEXANDER).] *Miscellanies in Verse and Prose.* London: Printed for Benjamin Motte, 1727

4 vols., 8vo, original calf, new labels (occasional marginal wormings, and bindings a little worn).

FIRST EDITION. With the scarce Fourth Volume.

PROBABLY THE EARLIEST SWINBURNE MANUSCRIPT EXTANT

- 1206 SWINBURNE (ALGERNON CHARLES). Original Autograph Manuscript of Various Compositions in Verse and Prose. Written on 86 pages of a small quarto note-book. [1856-7]

Small 4to, half red roan. In a crimson levant morocco solander case by Riviere.

A REMARKABLE SURVIVAL OF SWINBURNE'S EARLIEST LITERARY EFFORTS, BEING A SERIES OF UNPUBLISHED AND UNPRINTED HOLOGRAPH COMPOSITIONS IN VERSE AND PROSE. Regarding this manuscript is a brief note by Dr. Thomas J. Wise, written on two pages, which has been inserted at the beginning of the book. It reads: "*This volume is one of the earliest (if not the earliest) manuscript of Swinburne extant. It probably belongs to 1856 and certainly cannot be dated later than 1857. The whole of its contents are not only unpublished but unprinted. The volume commences with fragments intended to be employed for the projected early tragedy of 'Cesare Borgia and Lucrezia,'—partly rhymed, and with lyrical interludes. This is succeeded by an attempt to write a long poem on the subject of 'Harmodius.' But the progress of the poem is interrupted by further scenes of 'Cesare Borgia'; and these are in turn followed by a series of lyrical poems, 'The Dream', 'Sunset in the Woods', &c.—Inside the front cover are some Latin verses. The whole of these compositions were produced before the influence of Morris and Rossetti had reached Swinburne, and herein lies much of the interest pertaining to the volume. Thos. J. Wise.*"

ORIGINAL ISSUE OF THE FIRST TWO NUMBERS OF EXCESSIVE RARITY

- 1207 [SWINBURNE (ALGERNON CHARLES).] Undergraduate Papers. No. I. December 1st, 1857; [and:] No. II. March, 1858. Oxford: Printed and Published by W. Mansell, 1857-8

Together 2 nos., 8vo, original buff printed wrappers (back cover of No. II lacking). In brown levant morocco solander case, by the Rose Bindery.

ORIGINAL ISSUE OF THE FIRST TWO NUMBERS. EXCESSIVELY RARE. This short-lived periodical, of which only three numbers were issued, was edited by Prof. John Nichol. To its pages Swinburne contributed in all four pieces, as follows: [1] The Early English Dramatists. No. 1. Christopher Marlowe and John Webster [pages 7-15]; [2] Queen Yseult. Canto I. Of the birth of Sir Tristram, and how he voyaged into Ireland [pages 41-50]; [3] The Monomaniac's Tragedy, and Other Poems. By Ernest Weldrake, Author of Eve, a Mystery. London, 1858 [pages 97-102]; [4] Church Imperialism [pages 134-7]. Of these pieces, the first three are included in the above two numbers. "Queen Yseult, Canto I" was SWINBURNE'S FIRST PUBLISHED VERSE. This periodical, the official organ of "Old Mortality", a society founded at Oxford in November, 1856, stands second only to "The Germ" in point of interest in the list of Privately and Semi-Privately Printed magazine rarities. In matter of scarcity it surpasses them all, especially so in the original parts, as above. OF THE FIRST NUMBER, IN THE ORIGINAL WRAPPERS, ONLY TWO COPIES ARE KNOWN, the second being in the collection of Mr. James H. Aitken of Falkirk. OF THE SECOND NUMBER ONLY THIS SINGLE COPY IS KNOWN, WHILE OF THE THIRD NO COPY HAS, UP TO THE PRESENT TIME, BEEN DISCOVERED. Besides these there are five copies containing the three numbers complete, but without the wrappers, that were bound up for the publisher.

- 1208 SWINBURNE (ALGERNON CHARLES). [Undergraduate Papers.] Oxford: Printed and Published by W. Mansell, 1858

1 leaf, folio, mounted. In a brown levant morocco folding case.

PROOF SHEET OF ONE PAGE FROM "UNDERGRADUATE PAPERS" WITH SWINBURNE'S AUTOGRAPH CORRECTIONS IN PENCIL AND INK. This leaf, printed on one side only, contains part of "The Monomaniac's Tragedy" (page 99), one of Swinburne's four contribution to "Undergraduate Papers". A RELIC OF ONE OF SWINBURNE'S EARLIEST PUBLISHED WORKS, which he himself later referred to as "a boyish bit of Burlesque", being a 'review' of an imaginary volume of poems.

AUTOGRAPH PRESENTATION COPY OF THE FIRST ISSUE

- 1209 SWINBURNE (ALGERNON CHARLES). The Queen-Mother. Rosamond. Two Plays. London: Basil Montagu Pickering, 1860

12mo, half brown levant morocco, uncut (slightly rubbed; inner front joint cracked). In a brown morocco slip case.

FIRST EDITION. FIRST ISSUE, with the "Basil Montagu Pickering" imprint, and the leaf of Errata at the end. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE, inscribed on the half-title: "*Pauline Trevelyan from the Author, Dec. 1860.*" "It is understood, upon the authority of B. M. Pickering, the publisher of the work, that less than twenty copies of the book had passed into circulation before it was withdrawn, and the title page cancelled. Most of these were sent out for review, though a few had been distributed among the author's friends. The sheets were immediately reissued with a new title-page bearing the imprint of Messrs Edward Moxon & Co." (T. J. Wise, "The Ashley Library Catalogue".) With the Thomas Jefferson McKee bookplate.

- 1210 SWINBURNE (ALGERNON CHARLES). The Queen-Mother. Rosamond. Two Plays. London: Basil Montagu Pickering, 1860

12mo, original slate-colored diced cloth, with label, uncut (label partly defective). In a blue levant morocco slander case.

FIRST EDITION. FIRST ISSUE. With the misprint "G" for "C" in Swinburne's initials on the back label.

- 1211 SWINBURNE (ALGERNON CHARLES). The Children of the Chapel. A Tale. By the Author of "Mark Dennis." London: Joseph Masters, 1864

12mo, original red cloth, panelled in blind with fleurs de lys in the centre (small ink spots on the covers). In a red levant morocco slip case.

FIRST EDITION. FIRST ISSUE, with 36 pages of advertisement at the end. This copy belonged to DANTE GABRIEL ROSSETTI, who has inscribed his signature, "*D. G. Rossetti*", on the margin of the title-page, and in the centre of the same page: "*by Miss Gordon* [Swinburne's cousin, afterwards Mrs. Disney Leith] and "*The Interlude by Algernon C. Swinburne.*"

- 1212 SWINBURNE (ALGERNON CHARLES). Dead Love. London: John W. Parker and Son, 1864

12mo, original printed wrappers of brick-red color, with a distinct trace of orange, uncut (minute repair to corner of front cover). In a brown levant morocco slip case, by the Rose Bindery.

GENUINE FIRST EDITION, NOT THE FRAUDULENT REPRINT. AN EXCEPTIONALLY FINE COPY. With the correct colored wrappers, and the "L" in "London" in the imprint directly over the final "r" in "Parker", instead of over the blank space between "Parker" and "and", as in the reprint.

FIRST ISSUE OF THE FIRST EDITION, WITH TEN PAGES OF AN EARLY MANUSCRIPT DRAFT

- 1213 SWINBURNE (ALGERNON CHARLES). Atalanta in Calydon. A Tragedy. London: Edward Moxon, 1865

4to, original cream bevelled buckram, gilt medallions on the front cover, gilt lettering on the back, uncut (front inner joint cracked; covers faintly rubbed from washing). In a sea-green levant morocco slip case.

FIRST EDITION. FIRST ISSUE, with the following imprint on the reverse of the title-page: "London: Richard Barrett, Printer, Mark Lane." With the original end papers intact. Only 100 copies of this work were printed. The ornaments on the front cover were designed by Dante Gabriel Rossetti. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE, inscribed on the half-title: "*William B. Scott from A. C. S. May 1865.*" Laid in is a portion of an original early

DRAFT OF "ATALANTA IN CALYDON", written on ten pages, folio, nine of which are on the well-known blue paper, and one on white paper, foliated 6 to 12. This manuscript differs substantially from the work as finally published, and is profusely corrected throughout, whole lines being written, crossed out, and re-written, in Swinburne's characteristic calligraphic style, or lack of it. The second leaf is headed, in another hand, "*Hymn to Diana. Atalanta.*" With the William B. Scott bookplate.

THE AUTOGRAPH MANUSCRIPT OF SWINBURNE'S MASTERPIECE
WITH A SUPERB TRIBUTE TO HIS GENIUS
BY GEORGE MEREDITH

- 1214 SWINBURNE (ALGERNON CHARLES). Autograph Manuscript of the Poem "Chastelard; A Tragedy." Written on 114 pages, folio, inlaid. [1865]

Folio, maroon levant morocco, gilt tooled back, wide ornamental gilt tooled border on the sides forming a panel in the centre of which are the arms of Mary Stuart, inlaid in red and white levant morocco and richly tooled in gilt; gilt inside borders, gilt edges (last signature loose).

THE COMPLETE HOLOGRAPH MANUSCRIPT OF THIS FAMOUS POEM, WIDELY RECOGNIZED AS SWINBURNE'S GREATEST WORK, AND ONE OF THE FINEST SWINBURNE MANUSCRIPTS EVER OFFERED FOR SALE. Written throughout in Swinburne's characteristic handwriting, the text of the poem occupies 113 pages, being preceded by a page of "Dramatis Personae." It is written for the most part on light blue paper, the closing leaves being written in crimson ink on white paper. There are numerous corrections, emendations, and additions throughout, and no less than 23 of the blank sides of the leaves carry additional passages in Swinburne's autograph, in some cases filling the entire folio page, in others a verse or so, thus making in all 136 pages in the Poet's handwriting. Inserted at the end is AUTOGRAPH LETTER BY GEORGE MEREDITH, WRITTEN ON THE OCCASION OF SWINBURNE'S DEATH, to the Editor of the London "Times." Written on 4 pages 4to, dated April 14, 1909, it is a fine eulogy on this great Poet. He says: "*To-morrow earth . . . will take to her bosom the most spontaneous singers of all the English children. Song was his natural voice. When he fell to prose, it was but the torrent of his unrhymed verse. As far as our language wants to submit to his ardour, he was an 'improvisatore'. The theme dictates the measure, the rhymes flew to their places, the rush of the lyric sped on unwaveringly. Had Italy been native to him, he would have borne the renown of a poet fired on the instant to deliver himself orally. And had he been Italian, the flow of a people's adoration would have clad him during life . . . Those who follow this great poet to his grave may take to heart that the name of Swinburne is one to shine star-like in English Literature, a peer among our noblest.*" G. M.

[SEE ILLUSTRATION FOLLOWING PAGE]

- 1215 SWINBURNE (ALGERNON CHARLES). Original Autograph Manuscript, being the First Draft of a portion of Act IV, Scene I, of "Chastelard", and the First Draft of the five closing stanzas of "Cleopatra." Written on both sides of a folio sheet of paper. In a 4to brown cloth portfolio.

ORIGINAL FIRST DRAFTS WITH NUMEROUS CORRECTIONS, DIFFERING CONSIDERABLY FROM THE PUBLISHED VERSIONS. The portion of "Chastelard" begins with the Queen's soliloquy in Act IV, Scene I, and ends with the Queen's reply to Mary Beaton (pages 154-7 of the First Edition).

- 1216 SWINBURNE (ALGERNON CHARLES). Chastelard; A Tragedy. London: Edward Moxon & Co., 1865

12mo, original blue straight-grained cloth, uncut (repaired at inner joints, but cracked notwithstanding; inscription of former and small label owner on the end-paper).

FIRST EDITION. FIRST ISSUE, with the Edward Moxon imprint, dated 1865. With the W. M. W. Call bookplate.

April 14 - 1909
 To the Editor of the Times, ^{Yr. last}
 Sir ^{tonight} ^{BOX HILL} ^{DARKING} 1
 To-morrow (this day for your readers)
 Earth will take to her bosom the most
 spontaneous singer of all the English
 children. Song was his natural voice.
 When he fell to prose, it was but the
 torrent of his unrhymed verse, as far
 as our language would submit to his
 order, he was an improvisatore.
 The theme dictated the measure, the
 rhymes flew to their places, the rush of
 the lyric sped on unwaveringly. Had
 Italy been native to him, he would have
 borne the renown of a poet-fired in the
 instant to deliver himself orally. And
 had he been Italian, the glow of passion
 a Pope's adulation would have ~~been~~

REDUCED FACSIMILE OF GEORGE MEREDITH'S
 MAGNIFICENT TRIBUTE TO THE GENIUS OF SWINBURNE

[NUMBER 1214]

THE ORIGINAL MANUSCRIPT OF "CLEOPATRA"

1217 SWINBURNE (ALGERNON CHARLES). Autograph Manuscript of the Poem "Cleopatra." Written on 4 pages, folio.

Folio, dark green crushed levant morocco, gilt inside dentelles, by Riviere.

THE AUTOGRAPH MANUSCRIPT, written on the usual light blue paper, with occasional corrections throughout. Stanza 16 contains the only serious emendation, having been written, crossed out, and completely re-written on the opposite blank page. The text of the manuscript agrees with that of the First Edition, of 1866, with the exception that Stanza XVII of the printed version is not present, there being only 19 Stanzas instead of 20. Evidently these lines were composed later, and added before publication.

[SEE ILLUSTRATION]

(14314) *Cleopatra*

The beauty might outface the jealous hours,
 Turn shame to love & pain to a tender sleep
 And the strong avenue of hate to sloth & tears;
 Make spring rebellious in the side of frost,
 Thrust out harsh winter with hot sugar-grubbers,
 Compel sweet blood into the hush of death,
 And from strange hearts enforce harsh courtesy.
 ————— J. Kegan, Fall of History, 1655.

Her mouth is fragrant as a vine,
 And with birds in all its boughs;
 Serpents & snakes for a sign
 Between the beauty of her brows
 And the amorous deep lids divine.

2
 Her ^{grand} ~~wild~~ hair makes luminous
 Her dusky, her lifted throat & chin.
 Shall she not leave the hearts of us
 To shatter, & the love therein
 To shed between her fingers thus?

REDUCED FACSIMILE OF PORTION OF FIRST PAGE

[NUMBER 1217]

RARE TRIAL ISSUE

- 1218 SWINBURNE (ALGERNON CHARLES). Chastelard; A Tragedy.
London: Edward Moxon, 1865

12mo, blue cloth, lettered in gilt, uncut (rubbed; slightly shaken; inner joints cracked). In a purple levant morocco solander case.

55.1- The above is apparently a trial copy of the earliest issue, and shows several divergencies from ordinary copies of the first issue. The paper used is whiter and thinner. The binding is blue cloth and is lettered both on the side and on the back. The title-page is partly in smaller type, although similarly set-up. The fourth leaf, containing "Persons" on the recto and a quotation from Maundeville's *Voiage and Travaile* on the verso, is a cancel-leaf, but agrees with the ordinary copies precisely. The signature "B" is omitted from B-1, and B-2 is misprinted "B-3". The collation is (A)4 B-P-8 (P, 7-8 blank), in the ordinary copies it is (A)4 B-O-8, P-4, Q-2. And finally, the imprint is omitted from p. 219.

This copy is very probably unique, as it is unmentioned by all bibliographers. It contains the bookplates of Swinburne's friends, William B. Scott and Ch: Fairfax Murray, and a long note in the autograph of the latter on a fly-leaf, and the date "*11 November 1865*" on the half-title.

- 1219 SWINBURNE (ALGERNON CHARLES). Cleopatra.
London: John Camden Hotten, 1866

37.50 Small 4to, original buff wrappers, without lettering or label, uncut (slight crease down the middle of each leaf). In a buff morocco slip case.
FIRST EDITION.

- 1220 SWINBURNE (ALGERNON CHARLES). Laus Veneris.
London: Edward Moxon & Co., 1866

95.1- 8vo, original sheets, unbound, uncut. In a half dark blue levant morocco slip case.
FIRST EDITION OF THIS RARE PAMPHLET.

- 1221 SWINBURNE (ALGERNON CHARLES). Notes on Poems and Reviews.
London: John Camden Hotten, 1866

10.1- 8vo, three-quarter olive crushed levant morocco, gilt top, uncut, by Tout (small repair to the half-title).

FIRST EDITION. FIRST ISSUE, printed before Savill and Edwards had adopted "and Co.," in their imprint on the verso of the title-page. With a note by H. Buxton Forman on the binder's fly-leaf, relating to this issue. With the H. Buxton Forman bookplate.

- 1222 SWINBURNE (ALGERNON CHARLES). Notes on Poems and Reviews.
London: John Camden Hotten, 1866

22.50 8vo, light brown polished calf, gilt fillets and corner fleurons on the sides, gilt inside borders, by Tout.

FIRST EDITION. SECOND ISSUE, with the "and Co.," in the imprint on the verso of the title-page. Bound in are four extra leaves of PROOFS CORRECTED IN SWINBURNE'S HAND, showing what pains Swinburne took over the pamphlet after he had thrown it off and sent it to the press. Each leaf in the volume has been skilfully mounted at the hinge. With a note by H. Buxton Forman on the binder's fly-leaf, and his bookplate.

SWINBURNE'S OWN COPY WITH ALL THE
UNCANCELLED LEAVES

- 1223 SWINBURNE (ALGERNON CHARLES). Poems and Ballads.
London: Edward Moxon & Co., 1866

12mo, original green cloth, uncut. In a dark green levant morocco solander case, by Riviere.

FIRST EDITION. FIRST ISSUE, with all the original uncanceled leaves. SWINBURNE'S OWN COPY, with his autograph signature on the title-page, as follows: "A. C. Swinburne Aug. 15th '66". A SPLENDID COPY.

- 1224 SWINBURNE (ALGERNON CHARLES). A Song of Italy.
London: John Camden Hotten, 1867

12mo, original green bevelled cloth. In a green levant morocco slip case.

FIRST EDITION. With 8 pages of advertisement in front, preceding the half-title, and 16 pages of advertisement at the end. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE, inscribed on the half-title: "*Rosalie Poe from A. C. Swinburne.*"

SWINBURNE'S CORRECTED PROOFS

- 1225 SWINBURNE (ALGERNON CHARLES). [Notes on the Royal Academy Exhibition, 1868. Part I. by William Michael Rossetti. Part II. by Algernon Charles Swinburne.]
London: John Camden Hotten, 1868

8vo, red crushed levant morocco, gilt tooled back, gilt fillets on the sides, gilt inside borders.

THE ORIGINAL CORRECTED PROOF SHEETS OF SWINBURNE'S PART OF THESE "NOTES", 14 pages in all, with many corrections and additions in Swinburne's hand. Bound in also is WILLIAM MICHAEL ROSSETTI'S ORIGINAL AUTOGRAPH MANUSCRIPT, written on 60 pages, 12mo, and 8 pages of corrected proof sheets of his part of the "Notes."

WITH THE ORIGINAL AUTOGRAPH MANUSCRIPT OF
THE DEDICATION TO W. M. ROSSETTI

- 1226 SWINBURNE (ALGERNON CHARLES). William Blake. A Critical Essay. *With illustrations from Blake's designs in facsimile, colored and plain.*
London: John Camden Hotten, 1868

8vo, crimson crushed levant morocco, gilt tooled back, gilt fillets on the sides, gilt inside dentelles, uncut, by Riviere.

FIRST EDITION. With the first published title-page bearing the vignette and the inscription "Zamiel. From the Book of Job", which was replaced in later issues by the quotation from Milton: "Going to and fro in the earth." Inserted at the beginning of the volume is the ORIGINAL AUTOGRAPH MANUSCRIPT OF THE LONG DEDICATION OF THIS WORK TO WILLIAM MICHAEL ROSSETTI, written on one page, folio, and signed.

ONE OF TWO KNOWN COPIES: WITH THREE AUTOGRAPH
LETTERS BY SWINBURNE AND MANUSCRIPT NOTES
BY LOCKER-LAMPSON

- 1227 SWINBURNE (ALGERNON CHARLES). Rough Sketch of Act I
of "Bothwell". [London: Privately Printed, 1871]
Bothwell: A Tragedy. London: Chatto and Windus, 1874

Together 2 vols., 12mo; the first bound in polychrome mottled calf, uncut, enclosed in a half polished calf slip case; the second in the original dark blue cloth, uncut.

FIRST EDITION. FIRST ISSUE OF "BOTHWELL". ONE OF SIX COPIES OF THE "ROUGH SKETCH" PRIVATELY PRINTED FOR SWINBURNE BY FREDERICK LOCKER. THE FREDERICK LOCKER-LAMPSON COPY, with his bookplate. Inserted at the end are THREE SIGNED AUTOGRAPH LETTERS BY SWINBURNE RELATING TO THE WORK, as follows: [1] 4 pp., 12mo, Holmwood, Henley on Thames, August 4, [1871]; [2] 1 p., 12mo, Holmwood, Henley on Thames, August 9, [1871]; [3] 2 pp., 12mo, Holmwood, Henley on Thames, November 7, [1871]. All addressed to Frederick Locker and each accompanied by the addressed envelope in Swinburne's autograph with the original cancelled stamp. Laid in also, is an A. L. s., 3 pp., 12mo, dated 17 Hanover Terrace, Regent's Park, December 20, 1918, from Edmund Gosse to Mr. Birrell, referring to his published "Correspondence of Swinburne", with mention of "Bothwell". On the front fly-leaf is a pencilled note in the autograph of Locker-Lampson, and on the following leaf a visiting card of Swinburne's, with mourning border. The "Rough Sketches" consists of 69 pages, comprising 5 Scenes of Act I, and 12 pages of the first Scene of Act II. It was issued stitched without title-page or binding. A manuscript title-page has been supplied to this copy. It was Mr. Frederick Locker-Lampson's own copy and has the following note in his autograph on the fly-leaf: "*I got these pages printed for Swinburne by Davey from his MS. as he feared he might lose it; he had half a dozen copies printed. It is full of errors. Do not cut it!*" Of the six copies printed, but a single copy beside the present one is known to be in existence. A SWINBURNE ITEM OF THE GREATEST RARITY AND VALUE AND OF OUTSTANDING ASSOCIATION INTEREST.

AUTOGRAPH PRESENTATION COPY

- 1228 SWINBURNE (ALGERNON CHARLES). Songs Before Sunrise.
London: F. S. Ellis, 1871

12mo, original green cloth with gilt decorations, uncut. In a half dark green morocco slip case.

FIRST EDITION. EARLIEST ISSUE, without the imprint on the reverse of page 287, and with 8 pages of advertisement at the end. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE, inscribed on the half-title: "*W. B. Scott From A. C. Swinburne.*" With the William B. Scott bookplate.

BUXTON FORMAN'S COPY WITH THE SUPPRESSED LEAF

- 1229 SWINBURNE (ALGERNON CHARLES). Under the Microscope.
London: D. White, 1872

12mo, blue cloth, original printed front wrapper bound in, uncut. In a half blue levant morocco slip case.

FIRST EDITION. WITH THE SUPPRESSED LEAF D5, AS WELL AS THE SUBSTITUTED CANCEL-LEAF. "ONLY SOME FIVE OR SIX EXAMPLES OF THIS CANCELLED LEAF APPEAR TO HAVE BEEN PERMANENTLY PRESERVED." (T. J. Wise.) This copy belonged to H. Buxton Forman who has inscribed his signature on the fly-leaf and on the inside front wrapper, with a brief note. With the H. Buxton Forman bookplate.

PRESENTATION COPY TO THEODORE WATTS

- 1230 [SWINBURNE (ALGERNON CHARLES).] Gautier (Theophile).
Le Tombeau. *Etched portrait of Gautier.*

Paris: Alphonse Lemerre, 1873

4to, original printed parchment wrappers, uncut. In a crimson morocco slip case.

FIRST EDITION. This publication contains contributions by nearly all the prominent French writers of the day and six pieces by Swinburne, of which two are in English, two in French, one in Latin, and one in Greek. The Greek verses, 56 lines in all, have never been reprinted. AUTOGRAPH PRESENTATION FROM SWINBURNE TO THEODORE WATTS DENTON, inscribed on the half title: "Walter Theodore Watts from his friend Algernon Charles Swinburne." The verses in Greek are signed with Swinburne's autograph initials, and contain minor corrections in his hand.

[SEE ILLUSTRATION]

Walter Theodore Watts
from his friend
Algernon Charles Swinburne

[NUMBER 1230]

- 1231 SWINBURNE (ALGERNON CHARLES). Bothwell: A Tragedy.
London: Chatto and Windus, 1874

12mo, original blue cloth, uncut (inner joints cracked; covers rubbed and soiled). In a half blue levant morocco slip case.

FIRST EDITION. FIRST ISSUE. SWINBURNE'S OWN COPY, WITH NUMEROUS AUTOGRAPH MARGINAL CORRECTIONS THROUGHOUT, MADE BY HIM FOR THE PREPARATION OF THE SECOND EDITION.

- 1232 SWINBURNE (ALGERNON CHARLES). Auguste Vacquerie. Par Swinburne.
Paris: Michel Lévy Frères, 1875

8vo, original brick-colored printed wrappers, uncut. In a half red levant morocco slip case.

FIRST PUBLISHED EDITION IN FRENCH.

- 1233 [SWINBURNE (ALGERNON CHARLES).] The Devil's Due. A Letter to the Editor of The "Examiner." By Thomas Maitland.
For Private Circulation, 1875

12mo, dark blue crushed levant morocco, gilt inside dentelles, uncut, by Riviere. FIRST EDITION OF THIS RARE SUPPRESSED PAMPHLET. "The Devil's Due" is an open letter, signed in sarcasm 'Thomas Maitland', one of Robert Buchanan's many pseudonyms, and the one with which he signed 'The Fleshly School of Poetry' upon its first appearance as an article in 'The Contemporary Review'. The letter was dated 'St. Kilda, December 28, 1875', and dealt with Buchanan's 'The Fleshly School of Poetry', and the Earl of Southesk's 'John Fisher'. It was also printed in 'The Examiner' for December 11, 1875, p. 1288. The pamphlet was suppressed as the result of the action for libel brought by Buchanan against P. A. Taylor, M.P., the proprietor of 'The Examiner'. The production of 'The Devil's Due' was the final outcome of the attack made by Robert Buchanan upon Swinburne, D. G. Rossetti, and others, whom for the purpose of abuse he cladded together as 'The Fleshly School' (T. J. Wise)

WITH AUTOGRAPH CORRECTIONS BY THE AUTHOR

- 1234 SWINBURNE (ALGERNON CHARLES). *Erechtheus: A Tragedy*.
London: Chatto and Windus, 1876

45 ✓
12mo, original green cloth, uncut (a few small 'blisters' on the covers). In a half green levant morocco slip case.
FIRST EDITION. With 32 pages of advertisement at the end, dated October, 1875. SWINBURNE'S OWN COPY, WITH HIS AUTOGRAPH MARGINAL CORRECTIONS OF TYPOGRAPHY, PREPARED FOR FINAL REVISION.

- 1235 SWINBURNE (ALGERNON CHARLES). *A Note on Charlotte Brontë*.
London: Chatto & Windus, 1877

10 ✓
12mo, original blue cloth, uncut (small defect in the back).
FIRST EDITION. SECOND ISSUE, with the Dedication to Theodore Watts, and 32 pages of advertisement at the end, dated June, 1877.

- 1236 SWINBURNE (ALGERNON CHARLES). *Poems and Ballads*.
Second Series. London: Chatto and Windus, 1878

55 ✓
12mo, original dark green cloth, uncut.
FIRST EDITION. With 40 pages of advertisement at the end, dated October, 1878. This edition was issued in two sizes, crown 8vo and foolscap 8vo. This is a large Paper copy. PAGES UNOPENED. With the Robert Hoe bookplate.

WITH THE AUTOGRAPH MANUSCRIPT OF THE DEDICATION

- 1237 SWINBURNE (ALGERNON CHARLES). *Songs of the Springtides*.
London: Chatto & Windus, 1880

200 ✓
12mo, original dark green cloth, uncut, unopened.
FIRST EDITION. A FINE COPY. Accompanying this volume is SWINBURNE'S ORIGINAL AUTOGRAPH MANUSCRIPT OF THE DEDICATION OF THE ABOVE WORK TO EDWARD JOHN TRELAUNY, consisting of fifteen lines of verse, written on one side of a light blue folio sheet of paper, enclosed in a brown cloth folding case. There are some slight repairs on the back of the leaf.

WITH SWINBURNE'S AUTOGRAPH MARGINAL ADDITIONS

- 1238 SWINBURNE (ALGERNON CHARLES). *Specimens of Modern Poets. The Heptalogia, or The Seven Against Sense*.
London: Chatto & Windus, 1880

330 ✓
12mo, original dark green cloth, uncut (shaken). In a half green levant morocco slip case.

FIRST EDITION. SWINBURNE'S OWN COPY, WITH NUMEROUS AUTOGRAPH MARGINALIA, BEING ADDITIONAL LINES AND STANZAS WHICH HE COMPOSED AND ADDED LATER. Marginal additions appear on pages 4, 20, 21, 38, 72, 74, 80, 89, and 90, and there are occasional minor corrections. Laid in are 3 interesting A. L. s. from Professor J. Nichol, editor of "Undergraduate Papers," the original owner to whom Swinburne presumably gave the volume, to Hugh Hopkins, the Glasgow bookseller, who bought it from him, relating to this volume.

[SEE ILLUSTRATION]

- 1239 SWINBURNE (ALGERNON CHARLES). *Studies in Song*.
London: Chatto & Windus, 1880

10 ✓
12mo, original dark green cloth, uncut (two small cuts in the cloth at the upper edge).

FIRST EDITION. With 36 pages of advertisement at the end.

*"In the darkness (right Dickens) of Tom-all-the-Flower's
 on the Morgue couch in Paris, where tragedy confuses
 Life's effects by Death's algebra, Shakespeare (Malone's)
 might have said ~~deftly~~ ³⁸ ~~unconsidered~~ ~~men~~ ~~scholarship~~
 JOHN JONES. ~~have sent you full~~
 Topurge text of him! Bread! give me Scotch - scenes!*

Mere dead metal, scrawled bars—ah, one touch, you

make music!

Love's worth saving, youth doubts, but experience
 depones.

7

vi

Think, what use, when youth's saddle galls bay's back
 or roan's,

To seek chords on love's keys to strike, other than
 his chords?

'There's an error joy winks at and grief half condones,
 Or life's counterpoint grates the C major of discords—
 'Tis man's choice 'twixt sluts rose-crowned and queens
 age dethrones.

vii

I for instance might groan as a bag-pipe groans,
 Give the flesh of my heart for sharp sorrows to
 flagellate,

REDUCED FACSIMILE SHOWING
 SWINBURNE'S UNPUBLISHED ADDITIONS

[NUMBER 1238]

AUTOGRAPH PRESENTATION COPY

1240 SWINBURNE (ALGERNON CHARLES). *Mary Stuart. A Tragedy.*
 London: Chatto & Windus, 1881

12mo, original dark green cloth, uncut (small tear in the back end-paper). In a half dark green morocco slip case.

FIRST EDITION. With 32 pages of advertisement at the end. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*With the author's compliments.*" A FINE COPY, WITH UNOPENED LEAVES.

1241 SWINBURNE (ALGERNON CHARLES). Autograph Manuscript of his sonnet "Hope and Fear," written on 1 p., folio, of his familiar blue paper. This appeared in "*Tristram of Lyonesse*," 1882, p. 205.

1242 SWINBURNE (ALGERNON CHARLES). *Tristram of Lyonesse and Other Poems.* London: Chatto & Windus, 1882

12mo, original dark green cloth (inner joints cracked). In a half dark green levant morocco slip case.

FIRST EDITION. INSERTED ARE SIXTEEN PAGES OF PROOF-SHEETS OF THIS WORK (pages 33-48), WITH A FEW CORRECTIONS IN SWINBURNE'S HAND. With the Ernest Charles Ellis bookplate.

WITH AN ORIGINAL AUTOGRAPH DRAFT OF "DOLORIDA"

- 1243 SWINBURNE (ALGERNON CHARLES). In the Album of Adah Menken. [1883]

12mo, 2 leaf folder. In a brown cloth folding case.

FIRST EDITION. It is said that only twenty copies were printed. Accompanying this leaflet is AN ORIGINAL MANUSCRIPT DRAFT, SIGNED, OF THIS POEM "DOLORIDA", WHICH WAS INCORPORATED BY SWINBURNE IN ADAH MENKEN'S ALBUM, EITHER LATE IN 1867 OR EARLY IN 1868. (See No. 869 in the present collection.) It is written on one side of a small irregular fragment of paper, without the title "Dolorida".

AUTOGRAPH PRESENTATION COPY

- 1244 SWINBURNE (ALGERNON CHARLES). A Midsummer Holiday and Other Poems. London: Chatto & Windus, 1884

12mo, original dark green cloth. In a half green levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly leaf: "To Mrs. Procter with kind regards from A. C. Swinburne." With the William Harris Arnold bookplate.

AUTOGRAPH PRESENTATION COPY

- 1245 SWINBURNE (ALGERNON CHARLES). Marino Faliero. A Tragedy. London: Chatto & Windus, 1885

12mo, original dark green cloth. In a half dark green levant morocco slip case.

FIRST EDITION. With 32 pages of advertisement at the end. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE, inscribed on the half-title: "To Miss Theresa Watts with kindest regards from A. C. Swinburne."

- 1246 SWINBURNE (ALGERNON CHARLES). Miscellanies. London: Chatto & Windus, 1886

12mo, original green cloth (small tear at the tops of the hinges; name inside front cover).

FIRST EDITION. With 32 pages of advertisement at the end, dated March, 1886. Laid in is a clipping of a long newspaper article entitled: "Notes sur Swinburne", by Guy de Maupassant, written shortly after Swinburne's death.

- 1247 SWINBURNE (ALGERNON CHARLES). A Study of Victor Hugo. London: Chatto & Windus, 1886

12mo, original dark green cloth, uncut.

FIRST EDITION. With 32 extra pages of advertisement at the end. AN UNOPENED COPY.

- 1248 SWINBURNE (ALGERNON CHARLES). The Jubilee. MDCCCLXXXVII. London: Charles Ottley, Landon, & Co., 1887

12mo, original pale green printed wrappers, some leaves uncut, as issued (slight repairs along the back). In a half crimson levant morocco slip case.

FIRST EDITION. One of 25 copies privately printed.

PRESENTATION COPY TO MRS. LYNN LINTON

- 1249 SWINBURNE (ALGERNON CHARLES). Locrine. A Tragedy. London: Chatto & Windus, 1887

12mo, original dark green cloth, uncut. In a half dark green morocco slip case.

FIRST EDITION. With 32 pages of advertisement at the end. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE, inscribed on the half-title: "To Mrs. Lynn Linton from A. C. Swinburne."

PRESENTATION COPY TO JOHN NICHOL

- 1250 SWINBURNE (ALGERNON CHARLES). A Word for the Navy.
London: George Redway, 1887

50. - 12mo, original gray printed wrappers, uncut (slightly creased down the middle from folding). In a dark blue cloth box case.

FIRST EDITION. One of 250 copies (an unnumbered copy). AUTOGRAPH PRESENTATION FROM SWINBURNE, inscribed on the half-title: "*John Nichol from A. C. Swinburne August 1887.*"

- 1251 SWINBURNE (ALGERNON CHARLES). The Ballad of Dead Men's Bay.
London: Privately Printed, 1889

750 - 12mo, original pale buff printed wrappers, uncut. In a brown levant morocco slip case.

FIRST EDITION. Only forty copies of this pamphlet were printed.

- 1252 SWINBURNE (ALGERNON CHARLES). The Bride's Tragedy.
London: Privately Printed: 1889

750 - 12mo, original plain buff wrappers, uncut. In brown morocco slip case.

FIRST EDITION. Only forty copies of this pamphlet were printed.

- 1253 SWINBURNE (ALGERNON CHARLES). Poems and Ballads.
Third Series. London: Chatto & Windus, 1889

0. - 12mo, original dark green cloth, uncut.

FIRST EDITION. With 32 pages of advertisement at the end, dated December, 1888. A FINE COPY, UNOPENED.

- 1254 SWINBURNE (ALGERNON CHARLES). A Study of Ben Jonson.
London: Chatto & Windus, 1889

0. - 12mo, original dark green cloth, uncut.

FIRST EDITION. With 32 pages of advertisement at the end. AN UNOPENED COPY.

- 1255 SWINBURNE (ALGERNON CHARLES). A Sequence of Sonnets on the Death of Robert Browning.

London: Printed for Private Circulation, 1890

25. - Small 4to, original slate-colored printed wrappers, uncut. In a blue levant morocco slip case.

FIRST EDITION. The Prefatory Note, written by Harry Buxton Forman, who saw the pamphlet through the press, states that "A few copies only have been printed in this separate form more befitting the occasion."

- 1256 SWINBURNE (ALGERNON CHARLES). The Sisters. A Tragedy.
London: Chatto & Windus, 1892

500 - 12mo, original dark green cloth, uncut (inner back cracked along one signature).

FIRST EDITION. With 32 pages of advertisement at the end, dated January, 1892. AN UNOPENED COPY.

- 1257 SWINBURNE (ALGERNON CHARLES). The Ballad of Bulgarie.
Portrait. London: Printed for Private Circulation, 1893

750 - 12mo, original pale orange wrappers. In a cloth protecting folder.

FIRST EDITION. One of 25 copies printed.

AUTOGRAPH MANUSCRIPT OF "GRACE DARLING"

- 1258 SWINBURNE (ALGERNON CHARLES). Original Autograph Manuscript of the Poem "Grace Darling." Written on 4 pages, folio.

Folio, brown crushed levant morocco, gilt tooled fillets on the back and sides, gilt inside dentelles, by Sangarski and Sutcliffe.

475. — THE COMPLETE ORIGINAL FIRST DRAFT OF THIS POEM, regarding which has been supplied the following brief Foreword: "This is the first autograph draft by Swinburne of his poem 'Grace Darling'. It was evidently written many years earlier than the date of the privately printed pamphlet. Both paper and handwriting point to about the year 1875 as the period of its composition," etc., followed by a quotation from a letter by Swinburne, in which he refers to this work. Inlaid to size, and bound in, is a copy of the privately printed pamphlet referred to, being the First Edition of this poem, one of 30 copies printed in 1893. A title-page and the Foreword are supplied, finely hand-lettered in red and black.

- 1259 SWINBURNE (ALGERNON CHARLES). Grace Darling.
London: Printed for Private Circulation, 1893

45. — 4to, original cream Japan vellum boards, uncut (faintly soiled, and rubbed in one spot). In a half green levant morocco slip case.

FIRST EDITION. "The impression of this book is limited to a few copies for Private Circulation only."

- 1260 SWINBURNE (ALGERNON CHARLES). Astrophel and Other Poems.
London: Chatto & Windus, 1894

10. — 12mo, original dark green cloth, uncut.

FIRST EDITION. With 32 pages of advertisement at the end. With the Bessie Lyle Hatton bookplate.

AUTOGRAPH PRESENTATION COPY

- 1261 SWINBURNE (ALGERNON CHARLES). Studies in Prose and Poetry.
London: Chatto & Windus, 1894

75. — 12mo, original dark green cloth, uncut. In a half dark green levant morocco slip case.

FIRST EDITION. With 32 pages of advertisement at the end. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE TO THEODORE WATTS-DUNTON, inscribed on the half-title: "Walter Theodore Watts from A. C. Swinburne Nov. 7, 94."

AUTOGRAPH PRESENTATION COPY, WITH LETTER

- 1262 SWINBURNE (ALGERNON CHARLES). The Tale of Balen.
London: Chatto & Windus, 1896

60. — 12mo, original blue buckram, uncut. In a half blue levant morocco slip case.

FIRST EDITION. AUTOGRAPH COPY FROM SWINBURNE TO HIS COUSIN, inscribed in pencil on the half-title: "John Swinburne from A. C. Swinburne." Laid in is an A. L. S., 1 p., 8vo, dated The Pines, Putney Hill, June 9, 1896, from Swinburne to his cousin, presenting him this volume of verse. John Swinburne has inscribed on the letter the date of its reception, with his signature.

- 1263 SWINBURNE (ALGERNON CHARLES). A Channel Passage and Other Poems.
London: Chatto & Windus, 1904

500. — 12mo, original dark green cloth, uncut.

FIRST EDITION. With the William Harvey bookplate.

AUTOGRAPH PRESENTATION COPY

- 1264 SWINBURNE (ALGERNON CHARLES). *The Age of Shakespeare*.
London: Chatto & Windus, 1908

12mo, original dark blue buckram, uncut. In a blue cloth slip case with morocco edges.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE, inscribed on the half-title: "*Theresa Watts with kind regards from A. C. Swinburne.*"

PRESENTATION COPY TO THEODORE WATTS-DUNTON

- 1265 SWINBURNE (ALGERNON CHARLES). *The Duke of Gandia*.
London: Chatto & Windus, 1908

8vo, original black bevelled buckram, uncut. In half dark blue levant morocco slip case.

FIRST EDITION. One of 110 copies on LARGE PAPER. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE TO THEODORE WATTS-DUNTON, inscribed: "*Walter Theodore Watts Dunton from Algernon Charles Swinburne. April 7th 1908.*"

AN UNPUBLISHED AND UNPUBLISHABLE MANUSCRIPT

- 1266 SWINBURNE (ALGERNON CHARLES). Original Unpublished Autograph Manuscript of "*Poems in Latin to Thomas Carlyle, Etc.*" Written on 6 pages 8vo, and 2 smaller oblong sheets, each leaf inlaid to size and bound together.

8vo, olive levant morocco, gilt inside fillets, gilt edges, by Riviere.

ORIGINAL UNPUBLISHED MANUSCRIPT OF THESE LITTLE-KNOWN LATIN VERSES IN WHICH SWINBURNE BITTERLY AND OUTSPOKENLY ATTACKS THOMAS CARLYLE. The manuscript comprises three drafts of a Latin poem, the first being headed "*In T. C.*", and the second and third "*In senem oris spurcissimi.*" The last one is most complete, but not in its final form. A translation has been supplied by filling in in one or two places from the other drafts. The last two smaller sheets of manuscript comprise a short Latin quatrain, entitled "*Twist prophet and prophet, a Scot and a Jew,*" directed against Carlyle and Lord Beaconsfield, and the following inscription: "*Carlyle's verdicts. 'Bos locutus est, causa finita est.'*" [The ox spoke, the case is finished.] Transcriptions and translations of the entire manuscript are supplied, as well as a comprehensive title-page, neatly executed by hand in red and black.

A LONG AND MOST IMPORTANT SWINBURNE MANUSCRIPT

- 1267 SWINBURNE (ALGERNON CHARLES). Original Autograph Manuscript of "*Victor Hugo: L'Année Terrible*", signed. Written on 38 pages, folio.

Folio, brown crushed levant morocco, gilt and blind tooled panelling on the sides, wide inside morocco borders with gilt fillets, green watered silk doublures and linings, by Sangorski and Sutcliffe. In a brown cloth box case.

A VERY IMPORTANT AND VALUABLE SWINBURNE MANUSCRIPT, comprising 38 closely written pages in Swinburne's handwriting, four of them having additions written on the back (two of these extending to nearly half a page each), the last folio SIGNED IN FULL BY SWINBURNE. The manuscript shows copious corrections and additions, and is the final draft of the review used by the printers, with their marks. This, one of Swinburne's most interesting essays, was first published in "*Essays and Studies,*" 1875. The manuscript is quite complete, and with its many corrections a most characteristic example of this great author's work, showing his brilliant essay "in the making", and the gradual polishing and finishing of the raw material.

A MAGNIFICENT SWINBURNE MANUSCRIPT

- 1268 SWINBURNE (ALGERNON CHARLES). Original Autograph Manuscript of his important essay "Wordsworth and Byron." Written on 113 pages, folio, on blue paper, with numerous emendations and corrections, comprising about twenty-five thousand words.

Folio, red crushed levant morocco, gilt tooled back, gilt tooled fillets on the sides, gilt inside borders, by Riviere.

1250-
THE COMPLETE MANUSCRIPT OF ONE OF THE POET'S MOST BRILLIANT AND MASTERLY CRITICAL ESSAYS, AND POSSIBLY THE MOST IMPORTANT SWINBURNE MANUSCRIPT IN PROSE NOW PROCURABLE. Written in a clear, regular, easily read handwriting, with numerous changes, revisions, and modifications, showing the development of the writer's thought and feeling as the essay shaped itself under his hand and in the white-hot mind. As the readers of the text know, this essay was called forth by Matthew Arnold's publication of selections from the poetry of Byron and Wordsworth with accompanying critical articles in which Arnold placed these two at the head of all nineteenth century poets. Swinburne passionately asserts the rights of Shelley and Coleridge to this high honor, if it is to be awarded at all, and his argument in support of his contention is one of the finest pieces of literary criticism in the language. Swinburne's intimate and exact knowledge of English literature from Chaucer to Tennyson, is drawn upon and displayed on every page; it is almost impossible to resist the logic and force of his reasoning as step by step he refutes Arnold's position; while his marvellous command of language is everywhere apparent. The sentences rise and fall in time with the thought and they range from the fieriest denunciation to the tenderest and most beautifully expressed appreciation and sympathetic understanding.

THE ORIGINAL MANUSCRIPT OF NINETEEN PAGES

- 1269 SWINBURNE (ALGERNON CHARLES). Original Autograph Manuscript of "Théophile." Written on 4 pages, folio, and 15 pages, quarto. In a dark blue levant morocco folding case. [1862]

100-
THE COMPLETE ORIGINAL AUTOGRAPH MANUSCRIPT, with pagination and occasional corrections in Swinburne's hand, three of the folio leaves being on light blue paper. Laid in is a copy of the First Edition of this work, with an Introduction by Sir Edmund Gosse, one of 20 copies privately printed for Thomas J. Wise, in 1916. Regarding this manuscript, which had been hitherto unpublished, Sir Edmund Gosse says: "The essay entitled *Théophile*, is a perfectly serious and sincere appreciation of a very interesting French poet of the seventeenth century. It is so carefully written, so eloquent and so judicious, it belongs so characteristically to Swinburne's best period of prose, that we must feel surprised that he never made use of it in succeeding years," etc.

ENTHUSIASTIC LETTER TO BROWNING

- 1270 SWINBURNE (ALGERNON C.). A. L. s., 3 pp., 8vo. Bedford Row, October 24, 1877. To Robert Browning. With envelope.

110-
SPLENDID LETTER OF APPRECIATION OF BROWNING.

"Being uncertain of your present address, I direct my thanks for the *Agamemnon* to that of your publishers, before I have had more than time to cut open the leaves & examine the rendering of sundry favourite passages in a poem which I sometimes have thought the greatest ever produced on earth. Of course the fine scholarship & subtle dexterity of the version is far beyond my poor praise," etc.

- 1271 SWINBURNE (ALGERNON CHARLES). A. L. s., 2 pp., 8vo. Holmwood, June 21st, no year. To A. Chatto.

20-
THE POSTSCRIPT IS QUITE IMPORTANT. "There is an important correction to make at p. 235 of my *Essays* . . . Lines 6 and 7 from bottom, for 'and to express' read 'and express': the word 'to' makes nonsense of the whole sentence. As soon as possible, pray let this be cancelled; or at least let an Erratum be inserted at once in every uncorrected copy."

PRESENTATION COPY FROM SWINBURNE

- 1272 [SWINBURNE (ALGERNON CHARLES).] Barnard (Lady Anne). South Africa of a Century Ago. Letters written from the Cape of Good Hope (1797-1801). Edited with a Memoir and Brief Notes by W. H. Wilkins. *Portrait.* London: Smith, Elder, & Co., 1901

8vo, buckram, uncut. In a half blue levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE TO THEODORE WATTS-DUNTON, inscribed on the half-title: "*W. T. Watts-Dunton from A. C. Swinburne May 10th 1901.*" LAID IN IS AN AUTOGRAPH LETTER SIGNED BY LADY ANNE BARNARD, written on 1 p., 8vo, dated January 7, 1817, to J. Taylor, inviting him to have tea with her and some friends.

- 1273 [SWINBURNE (ALGERNON CHARLES).] Buchanan (Robert). On Descending Into Hell: A Letter addressed to the Right Hon. Henry Matthews, Q.C., Home Secretary, concerning the Proposed Suppression of Literature. London: George Redway, 1889

8vo, original gray printed wrappers. In a blue cloth slip case.

FIRST EDITION. This pamphlet was written by Buchanan in support of Vize-telly, who had been imprisoned for publishing some of Zola's novels in English. THIS COPY BELONGED TO SWINBURNE, who has marked certain passages in blue pencil. With the A. C. Swinburne bookplate.

PRESENTATION COPY TO THEODORE WATTS

- 1274 [SWINBURNE (ALGERNON CHARLES).] Byron (Lord). A Selection from the Works of Lord Byron. Edited and Prefaced by Algernon Chas. Swinburne. *Medallion portrait.* London: Edward Moxon & Co., 1866

Square 12mo, original red cloth with gilt decorations, uncut. In a half red morocco slip case.

FIRST EDITION OF THIS SELECTION. AUTOGRAPH PRESENTATION COPY FROM SWINBURNE TO THEODORE WATTS-DUNTON, inscribed on the half-title: "*Walter Theodore Watts from his friend A. C. Swinburne.*"

ANNOTATED BY SWINBURNE AND THEODORE WATTS

- 1275 [SWINBURNE (ALGERNON CHARLES).] Collins (John Churton). Illustrations of Tennyson. London: Chatto & Windus, 1891

8vo, blue cloth, uncut. In a blue cloth slip case.

FIRST EDITION. THIS COPY WAS READ BY BOTH SWINBURNE AND THEODORE WATTS-DUNTON, BOTH OF WHOM HAVE LEFT NUMEROUS MARGINAL ANNOTATIONS AND COMMENTS IN PENCIL. On the half-title is inscribed "*Private Copy Theodore Watts*", and on the title-page, beneath the author's name, "*Poor fool & knave, I have no part in my heart that's sorry yet for thee. A. C. S.*" Both Swinburne and Watts-Dunton disagreed most heartily with the opinions of this critic and did not hesitate to leave their own views in the form of critical marginalia. That this copy was much handled is apparent, for half of the leaf of Contents has been torn out, as well as the front end-paper.

- 1276 SYMONS (ARTHUR). The Typed Manuscript of "Tristan and Iseult," with autograph corrections by the author. Typed on 117 pp., 4to. With his autograph Dedication to Eleonora Duse, and 4 A. L. s. to his publishers in relation to the manuscript, proofs, etc. A copy of the Brentano issue of the Play, in sheets, accompanies the Manuscript.

- 1277 TALFOURD (SIR THOMAS NOON, Biographer of Charles Lamb).
Recollections of a First Visit to the Alps, in August and September
1841. London: Printed for Private Circulation, n.d.

16mo, original brown cloth, uncut.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed
on the half-title: "*Mrs. Johnstone With the kind respects of T. N. Talfourd*
24 June 1842."

CHARLES COTTON'S COPY

- 1278 TATE (NAHUM). Poems.

London: Printed by T. M. for Benj. Tooke, 1677

8vo, green levant morocco, gilt back, gilt fillet borders on sides, inside dentelles,
gilt edges, by Ruban.

FIRST EDITION. CHOICE COPY, WITH THE LEAF OF LICENSE AT THE FRONT.

CHARLES COTTON'S (the Angler) COPY, WITH HIS AUTOGRAPH ON THE TITLE-PAGE.
With the E. H. Bierstadt, H. V. Jones, and J. L. Clawson bookplates.

- 1279 TATE (NAHUM). Poems by Several Hands, and on Several Occa-
sions. Collected by N. Tate.

London: Printed for J. Hindmarsh, 1685

8vo, red crushed levant morocco, gilt back, gilt fillet border on sides, inside
dentelles, gilt edges, by the Club Bindery.

FIRST EDITION. CHOICE COPY.

WITH TWO AUTOGRAPH DOCUMENTS BY RICHARD STEELE AND LETTERS FROM JACOB TONSON TO STEELE ABOUT THE ACCOUNTS OF "THE SPECTATOR" AND "THE TATLER"

- 1280 TATLER, THE. The Lucubrations of Isaac Bickerstaff Esq; Vols. I
and II. [April 12, 1709 to January 2, 1711. 271 numbers. Pub-
lished three times a week].

London, Printed: And sold by John Morphew, 1710-11

2 vols., folio, brown levant morocco, gilt inside dentelles, edges gilt on the rough,
by Riviere (the three preliminary leaves of Vol. I are somewhat defective in
the margin and have been repaired; some foxings and time stains).

A COMPLETE FILE OF THE "TATLER" IN THE ORIGINAL NUMBERS. With the leaves
of Dedication and Indexes to both volumes. Of the 271 numbers, 164 are by
Steele, 36 by Steel and Addison, 1 by Swift, 2 by Hughes, and 1 by Fuller.

Laid in are TWO AUTOGRAPH DOCUMENTS BY SIR RICHARD STEELE, one being a
Statement of a Debtor and Creditor Account between himself and Jacob Tonson,
in respect of the "Spectator" and the "Tatler" written on 1 page, oblong folio,
n.d. [circa 1711], and the other a Statement in respect of the same, addressed
by him to Tonson, written on 1 page, 8vo, n.d. [circa 1711]. Laid in also is
an AUTOGRAPH LETTER FROM JACOB TONSON TO [SIR] RICHARD STEELE, con-
cerning the Accounts between them for the sale of the "Tatler", written on 1
page, folio, n.d. [circa August, 1711], and the STATEMENT OF ACCOUNT referred
to in the letter, written on 1 page, folio.

WITH AN AUTOGRAPH LETTER

- 1281 TENNYSON (ALFRED, LORD). Poems by Two Brothers.

London: Printed for W. Simpkin and R. Marshall, 1827

12mo, original drab boards, uncut, paper label (rebacked). In a green levant
morocco solander case.

FIRST EDITION. IN FINE UNCUT CONDITION, save for a few occasional foxings.
Inserted is an A. L. s. from Lord Tennyson to Mr. Elwes, relating to a book
of his which his sister had loaned to a woman who never returned it, and he
finally recovered it for six guineas. With the name of A. C. Winstanley, 1852,
on the inside front cover.

- 1282 TENNYSON (ALFRED, LORD). *Prolusiones Academicæ Praemis Annuis Dignatae et in curis Cantabrigiensi recitatae, etc.*
Cantabrigiae: Typis Academicis excudit Joannes Smith, [1829]

8vo, original drab wrappers, with red silk protecting covers (blank leaf at end torn away). In a half red morocco slip case.

FIRST EDITION OF TENNYSON'S "Timbuctoo," a Poem in English, which obtained the Chancellor's medal at the Cambridge commencement, 1829. This is the first of Tennyson's pieces to bear his name. The Halsey copy.

- 1283 TENNYSON (ALFRED, LORD). *Poems, Chiefly Lyrical.*
London: Effingham Wilson, 1830

12mo, original drab boards (hinge of front cover broken), uncut, paper label. In a half brown morocco slip case.

FIRST EDITION. With the leaf of errata; the word on page 72 spelled "carcanet"; page 91 wrongly numbered 19; and the leaf of advertisement at the end. THE RARE FIRST ISSUE, according to Sawyer and Darton in their "English Books." Dr. Wise in his bibliography of Tennyson mentions that "in some early copies page 91 is misnumbered 19, and the word *carcanet* on p. 72 is misprinted *coronet*." Such a copy, however, does not appear in the Ashley Library Catalogue, and neither Maggs Brothers nor others whom we have consulted have ever seen a copy with these misprints. Dr. Wise does not say that he has seen this variant which he mentions, and if his statement is made from hearsay or from some note of an earlier writer, it is not improbable that it is one of those "ghost" issues which are written about from time to time. With the C. I. H. M. bookplate.

PRESENTATION COPY TO JANE JONGE
WITH A MANUSCRIPT NOTE QUOTING COLERIDGE

- 1284 TENNYSON (ALFRED, LORD). *Poems, Chiefly Lyrical.*
London: Effingham Wilson, 1830

12mo, original drab boards (slight repair), uncut, paper label. In a brown levant morocco solander case.

FIRST EDITION. SECOND ISSUE. With the leaf of errata; the word on page 72 spelled "carcanet"; page 91 correctly numbered; and the leaf of advertisements at the end.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*Jane Jonge from her unworthy friend the Author.*" Beneath this, Tennyson has written:

"*No imputation is here cast on the judgment of the said Jane Jonge in the choice of a friend; nor is there any lurking allusion to the well-known adage 'Great minds will descend' condescension is not descension.—'the blue heaven bends over all' S. T. C." A visiting card of Tennyson's is also laid in.

THE EARLIEST OF TENNYSON'S "TRIAL BOOKS"

1285 TENNYSON (ALFRED, LORD). The Lover's Tale.

London: Edward Moxon, 1833

Small 8vo, maroon crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges by Riviere.

4500 -
FIRST EDITION, PRIVATELY PRINTED, AND THE FIRST OF TENNYSON'S TRIAL BOOKS, RANKING IN RARITY WITH SHIELLEY'S "Original Poetry by Victor and Cazire." The history of this precious little volume, and the reason for its existence is as follows. Just before the edition of the Poems, 1833, was struck off, Tennyson came to the conclusion that "The Lover's Tale" needed more revision, and as he had not the time just then to apply himself to it, he decided to withdraw it from the volume. Before the type was distributed however, the Poet caused 6 copies to be struck off, which were handed by the printers to Arthur Hallam, who was charged by Tennyson with delivering them to those whom he desired should have them.

When the William Harris Arnold copy was sold by us in 1924, one copy of the six remained unaccounted for. NOW ALL ARE LOCATED, THIS COPY BEING THE MISSING SIXTH ONE, the others being: one in the Ashley Library; one in the library of the late John A. Spoor; one in the library of Mr. Charles Templeton Crocker; the William Harris Arnold copy in the Huntington Library; one was cut up by Tennyson for a revision of a later edition, AND THE PRESENT COPY. There was no half-title, and on the fly-leaf is the inscription: "*D. D. Heath from his affecte. brother J. M. Heath. Dec. 1832.*"

Accompanying the book are letters relating to this copy from Thomas J. Wise and Maggs Brothers in which it is stated that this copy was given by Tennyson to J. M. Heath who in turn presented it to his brother. The book was acquired by Maggs Brothers direct from members of the Heath family.

1286 TENNYSON (ALFRED, LORD). Poems.

London: Edward Moxon, 1833

160 -
12mo, original drab boards (slight repair), uncut, paper label. In a half brown morocco slip case.

FIRST EDITION. There are 33 pieces in the book, all of which are published here for the first time. With the Thomas Brooke bookplate.

AUTOGRAPH PRESENTATION COPY

1287 TENNYSON (ALFRED, LORD). Poems.

London: Edward Moxon, 1833

525 -
12mo, original drab boards, uncut. In a red levant morocco solander case.

FIRST EDITION. The original boards on this copy are different from the usual ones, also the back is different, never having had the printed label. Its appearance indicates its being ONE OF THE EARLIEST COPIES FROM THE BINDER, WHO HAS JUST CASED THE BOOK HURRIEDLY SO THAT THE COPY MIGHT REACH THE AUTHOR SPEEDILY. This conclusion is borne out by the fact that this is A PRESENTATION COPY FROM THE AUTHOR, and the end papers bear no evidence of not being original. The inscription reads: "*Miss M. W. Green with the Author's kind regards.*"

IN A COBDEN SANDERSON BINDING WITH AUTOGRAPH LETTER OF TENNYSON

1288 TENNYSON (ALFRED, LORD). Poems.

London: Edward Moxon, 1833

175 -
12mo, citron levant morocco, richly gilt tooled on back and sides to a floral design, corner ornaments, covers conventionally dotted, inside ornaments, gilt edges, signed at the back "18 C:S 90." In a morocco bound cloth slip case.

FIRST EDITION. The half-title and the advertisements at the front have been removed by the binder. Laid in is an A. L. s. by Tennyson, asking for the amount of his indebtedness, as he is desirous of settling up his petty accounts as soon as possible.

A TRIAL COPY

- 1289 TENNYSON (ALFRED, LORD). *Morte d'Arthur; Dora; and Other Idyls.*
London: Edward Moxon, 1842

12mo, sheets, uncut. In a red straight-grain morocco solander case.

FIRST EDITION OF THE SECOND OF TENNYSON'S "TRIAL BOOKS," PRINTED FOR PRIVATE USE. EIGHT COPIES ONLY ARE SAID TO HAVE BEEN PRINTED. The present copy has the half-title, and the final leaf containing a note by Tennyson. With the William Harris Arnold bookplate.

- 1290 TENNYSON (ALFRED, LORD). *Poems.*
London: Edward Moxon, 1842

2 vols., 12mo, original drab boards, uncut, paper labels (slight repair). In a green levant morocco, book-shaped solander case.

FIRST EDITION. Pasted on the fly-leaf of the first volume is a carte de visite photograph of Tennyson, head and shoulders, autographed by him. A name has been pasted on the fly-leaf of each volume. With the Sophia M. Tuckerman bookplate, and another.

WITH FIVE OF THE SONGS WRITTEN IN BY LADY TENNYSON

- 1291 TENNYSON (ALFRED, LORD). *The Princess: A Medley.*
London: Edward Moxon, 1847

12mo, original green cloth, uncut (shaken). In a green morocco solander case.

AN UNIQUE COPY OF THE FIRST EDITION, WITH FIVE OF THE SONGS IN MANUSCRIPT: Nos. 1, 2, 3, 5 and 6, and from internal evidence it seems certain that these songs were copied from an UNPUBLISHED VERSION, which Tennyson altered before the verses were finally allowed to appear in print.

These Songs did not appear in the First or Second Editions of "The Princess," and in the present copy they have been inserted in their places IN THE HAND WRITING OF LADY TENNYSON.

There are several variations in the arrangements of the Songs themselves which we cannot find in any printed edition, establishing the fact that these MS. Songs represent SOME PRELIMINARY DRAFT OF THE STANZAS.

WITH SEVEN LINES OF MANUSCRIPT

- 1292 TENNYSON (ALFRED, LORD). *The Princess; A Medley.*
London: Edward Moxon, 1847

12mo, original green cloth, uncut (inner joints cracked; inscription on the fly-leaf). In a dark green levant morocco solander case.

FIRST EDITION. A PORTION OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF THIS POEM, consisting of 7 lines written on a mounted fragment of paper, has been inserted at page 68, opposite the printed version of the passage. The manuscript lines differ considerably from the final published text.

- 1293 [TENNYSON (ALFRED, LORD).] *In Memoriam.*
London: Edward Moxon, 1850

12mo, original brown cloth, uncut (rubbed, slight tear in the hinge). In a half brown levant morocco slip case.

FIRST EDITION. FIRST ISSUE, with the misprint "the" for "thee" on page 2, and the misprint "baseness" for "bareness" on page 198, corrected in the second issue. With 8 pages of advertisement at the beginning, dated February, 1850. THIS COPY BELONGED TO FREDERICK G. STEPHENS, OF THE PRE-RAPHAELITE GROUP, who has inscribed his signature on the front end-paper. Inserted is a note by him, referring to this copy, which reads in part: "*It is the copy which I bought in 1850 and from which Rossetti and other P.R.Bs were accustomed to read aloud when they met in my studio. F. G. Stephens Oct. 12, 1897.*"

1294 TENNYSON (ALFRED, LORD). Poems. Sixth Edition.

London: Edward Moxon, 1850

25. 12mo, contemporary maroon morocco, gilt tooled back, gilt border on the sides, gilt inside borders, gilt edges (front cover rehinged and back hinge repaired, but weak; new front end-paper). In a brown cloth slip case with morocco edges.

AUTOGRAPH PRESENTATION COPY FROM TENNYSON'S MOTHER, the signature being in her handwriting, inscribed on the inside of the front cover: "*Presented to T. G. Palmer, May 7th, 1851. By Elizabeth Tennyson, Mother to Alfred Tennyson.*"

PROFUSELY CORRECTED BY TENNYSON

1295 TENNYSON (ALFRED, LORD). Ode on the Death of the Duke of Wellington.

London: Edward Moxon, 1852

925. 8vo, black limp morocco, gilt tooled lettering on the front cover (the leaves have been strengthened with linen at the hinges).

FIRST EDITION. TENNYSON'S COPY, WITH NUMEROUS MARGINAL CORRECTIONS AND ADDITIONS IN HIS HAND. These textual changes were incorporated in later editions of the Ode. Laid in is a sheet (2 leaves) of a later issue, being the half-title, with blank reverse, and the final leaf of the volume (pages 15-16).

The text of this leaf follows the corrected version of the above copy. Laid in is a 2-page note relating to George F. Flowers, who set the Ode to music.

A PORTION OF THE ORIGINAL MANUSCRIPT OF "MAUD"

1296 TENNYSON (ALFRED, LORD). The Original Autograph Manuscript of a portion of his celebrated poem "Maud," consisting of 16 pp., 4to, and 4½ pp. octavo.

9500. Bound in 4to, blue morocco, gilt backs and sides. In a cloth box case.

A SPLENDID MANUSCRIPT, WITH A UNIQUE AND SUPERLATIVE INTEREST BECAUSE OF THE UNPUBLISHED MATERIAL WHICH IT CONTAINS, CONSISTING IN SOME INSTANCES OF ENTIRE VERSES. The Manuscript comprises sections III, VIII, X, XIII, XVI, XIX, XX, and XXI of Book I; Chapter V of Book II. Besides the unpublished verses there are alterations and deletions of importance. Bound up with the Manuscript are: a photograph of Tennyson and lithographed portrait, a sketch of his life, and newspaper clippings regarding the Manuscript.

[SEE ILLUSTRATION]

1
 Her brother is coming back to-night,
 Breaking up my dream of delight.

2
 it is no
 Yet I ~~am not~~ dreaming of bliss:
 I have waked awake with truth.
 O when did a morning shine
 So rich in atonement as this
 For my ~~long-darkened~~^{dark-dawning} youth,
~~When I was watching~~^{watching} a mother decline
~~With~~^{and} that dead man at her heart & mine:
~~Not waiting~~^{For} who was ^{left} to watch her but I?
 Yet so did I let my freshness die

3
 I trust that I did not talk
 To gentle Maud in our walk
 (For often in lonely wanderings
 I have cursed him even to lifeless things)
 But I trust that I did not talk,
 Nor touch on her father's sin:
 I am sure I did but speak
 Of my mother's faded cheek
 When it slowly grew so thin.
 That I felt she was slowly dying
 Rest with Lewis & herself with debt:
 For how often I caught her with eyes all wet
 Shaking her head at her son & sighing.

IMPORTANT PROOF SHEETS OF "MAUD"

1297 TENNYSON (ALFRED, LORD). Maud, and Other Poems.

London: Edward Moxon, 1855

4 sets of sheets, 12mo. In a half morocco slip case.

THESE ARE VARYING PROOF SHEETS, THE ONLY EXAMPLES KNOWN TO MR. ARNOLD, WHO OWNED THEM FORMERLY, COMPRISING THE EARLIEST EXISTING PRINTED TEXT OF "MAUD."

Mr. Arnold purchased them at the sale of the Library of Sir John Simeon, Tennyson's friend and neighbor at Freshwater. So at variance are these proofs with the printed book, that it has been impossible to determine definitely their various "states."

They are as follows:

I. Half-title, title-page (before "D.C.L., Poet Laureate" was added), printer's name on verso of title-page, contents ("The Brook" is given as starting on p. 95, which it does in these proofs, whereas in the First Edition "Maud" does not end till p. 100), blank, and pp. 1-16, 37-44, 49-96 ("Maud" ends on p. 94). WE BELIEVE THESE TO BE THE FIRST PROOFS.

II. Consists of pp. 33-94 (the end of "Maud"), pp. 95-96 blank. We believe this to be the first revise of "Maud" apart from the remaining poems in the book. These pages contain the readings which Richard Herne Shepherd copied from what he claimed to be "Author's First Proofs," now lost.

III. Consists of pp. 1-128, following the pagination of the First Edition, with only occasional minor differences in the text.

IV. Consists of pp. 81-112 ("Maud" ending on p. 102) and duplicate copies of pp. 97-112 and 39-42.

CONSIDERING THESE PROOF SHEETS AS A WHOLE, we find that they comprise overlapping proofs WHICH CONTAIN A COMPLETE TEXT OF "MAUD" in which are not only all the lines that the errant Shepherd surreptitiously copied, but also several lines and many verbal variants HITHERTO UNKNOWN. From the William Harris Arnold collection.

1298 TENNYSON (ALFRED, LORD). Maud, and Other Poems.

London: Edward Moxon, 1855

12mo, dark blue crushed levant morocco, gilt tooled back, gilt tooled borders on the sides, with conventional floral motifs inlaid in red and green morocco, gilt inside fillets, uncut, by Talibart.

FIRST EDITION.

AUTOGRAPH PRESENTATION COPY

1299 TENNYSON (ALFRED, LORD). Idylls of the King.

London: Edward Moxon, 1859

12mo, contemporary light red polished calf, gilt tooled back, gilt border on the sides, gilt inside borders, gilt edges (slightly rubbed; no half-title). In a half red morocco slip case.

FIRST EDITION. No half-title or advertisements.

AUTOGRAPH PRESENTATION COPY FROM TENNYSON, inscribed on the title-page: "Virginia from A. Tennyson." (the Countess Somers). With the Isabel Somerset bookplate.

**A DELIGHTFUL PRESENTATION SET OF TENNYSON'S POEMS
TO FREDERICK LOCKER
WITH MANUSCRIPTS AND CORRECTED PAGES INSERTED**

1300 TENNYSON (ALFRED, LORD). The Poetical Works of Lord Tennyson. Copyright Edition.

Leipzig: Bernhard Tauchnitz, 1860-72

7 vols., 16mo, uniformly bound in green levant morocco, gilt backs, gilt fillet borders on sides, inside dentelled, gilt edges, by Holloway.

A CHARMING SET, EACH VOLUME BEING A PRESENTATION COPY FROM THE POET, WITH AN AUTOGRAPH INSCRIPTION ON THE TITLE-PAGE. The date and place of inscription vary in the different volumes, but the general form of inscription is the same in all the books: "*Frederick [or F.] Locker from A. Tennyson.*"

IN ADDITION, EACH VOLUME CONTAINS A BIT OF AUTOGRAPH MANUSCRIPT, OR A PROOF SHEET CORRECTED BY HIM, also, numerous annotations by Mr. Locker, an evidence of his appreciation of the poet. In one of the volumes Tennyson's visiting card has been inserted. The volumes comprising this set, are:

- | | |
|---|------|
| 1. Idylls of the King. Maid. | 1860 |
| 2. In Memoriam. The Princess. | 1860 |
| 3. Poems. Vol. 1. | 1860 |
| 4. Poems. Vol. 2. | 1860 |
| 5. Enoch Arden, etc. | 1864 |
| 6. The Holy Grail and Other Poems. | 1870 |
| 7. Gareth and Lynette. The Last Tournament. | 1872 |

With the Frederick Locker bookplate.

1301 TENNYSON (ALFRED, LORD). Poems. MDCCCXXX.
MDCCCXXXIII. Privately Printed, 1862

Small 4to, original green printed wrappers, uncut and unopened (front wrapper repaired). In a cloth case.

PIRATED EDITION, compiled and edited by J. Dykes Campbell, and privately printed by him during his stay in Toronto at this time. With the Frederick Locker bookplate, on the margin of which he has written: "*I hope I do not do Mr. Hotten the bookseller, injustice, but I am told that he was the Pirate of this volume.*" Several fragments from the 1833 edition are laid in.

AUTOGRAPH PRESENTATION COPY

1302 TENNYSON (ALFRED, LORD). A Welcome.
London: Edward Moxon & Co., 1863

12mo, 2-leaf folder (lateral edges slightly and irregularly trimmed). In a marbled board folder.

SECOND EDITION. With the hollow diamond rule on the title-page. AUTOGRAPH PRESENTATION COPY FROM TENNYSON, inscribed on the title-page: "*Sarah Hayward from A. Tennyson.*" With the William Harris Arnold bookplate.

PROOF SHEETS CORRECTED BY TENNYSON

1303 TENNYSON (ALFRED, LORD). Idylls of the Hearth. [Enoch Arden.]
London: Edward Moxon & Co., 1864

12mo, limp morocco. In a half black morocco slip case.

THE AUTHOR'S CORRECTED PROOF SHEETS, numbered at the top of the title-page "IV." Tennyson's meticulous care in revising proofs is evidenced in this instance, for as Dr. Wise says: "There are apparently nine sets of proofs or revises known." The present copy contains no less than 65 corrections by Tennyson; in two instances the changes consist of entire lines. With the William Harris Arnold bookplate.

AUTOGRAPH PRESENTATION COPY

1304 TENNYSON (ALFRED, LORD). Enoch Arden, Etc.

London: Edward Moxon & Co., 1864

12mo, original green cloth, uncut (shaken; inner front joint cracked). In a half green levant morocco slip case.

FIRST EDITION with this title. AUTOGRAPH PRESENTATION COPY FROM LORD TENNYSON, inscribed on the title-page: "*Charles Ellis from A. Tennyson. Dec. 26/64.*"

TENNYSON'S PROOF COPY OF THE PRIVATELY PRINTED "THE VICTIM" WITH CORRECTION IN HIS HAND

1305 TENNYSON (ALFRED, LORD). The Victim. *Woodcut of Canford Manor on the title-page.* Canford Manor, 1867

Small folio, dark red crushed levant morocco, with rich rose borders, gilt tooled, sides all-over pattern of roses and bees, gilt tooled, centre medallions of same design with gilt lettering: "The Flower for Me, the Honey for Thee," inside gilt borders, doublures and end leaves of green China silk, uncut, by Riviere, for S. M. Samuel, 1889.

FIRST EDITION. PROOF COPY. EXCEEDINGLY RARE. Only 25 copies were printed at the private press of Sir Ivor Bertie Guest, by Lord Wimborne, Lady Layard, Lady Charlotte Schreiber, and Mrs. E. Ponsonby.

IN THE SECOND STANZA THERE IS A CORRECTION IN THE AUTOGRAPH OF THE POET. It is printed on one side of the leaf only. From the Sir Stuart Samuel collection.

AUTOGRAPH PRESENTATION COPY OF "THE WINDOW"

1306 TENNYSON (ALFRED, LORD). The Window. Or, The Loves of the Wrens. *Woodcut of Canford Manor on the title-page.* Canford Manor, 1867

Small folio, limp red morocco, gilt stamped title on the front cover, and monogram on the back cover, gilt edges (front inner joint cracked, slight discoloration on upper front cover).

FIRST EDITION. EXCESSIVELY RARE. Printed at the private press of Sir Ivor Bertie Guest, (Lord Wimborne), Lady Layard, Lady Charlotte Schreiber, and Mrs. E. Ponsonby. According to Slater, SIX, and according to Arnold, TWENTY-FIVE COPIES WERE PRINTED. THE PRESENT COPY CONTAINS AN UNDESCRIBED LEAF, PRECEDING THE TITLE, on which is printed: "For the Author, from the Printers. Christmas, 1867. Canford Manor." THIS LEAF PRINTED FOR THIS COPY ONLY HAS BEEN INSCRIBED BY TENNYSON: "*John Simeon, from A. Tennyson.*" IT IS THUS A PRESENTATION COPY TO TENNYSON FROM THE AMATEUR PRINTERS, LATER INSCRIBED AND PRESENTED BY TENNYSON TO ONE OF HIS MOST INTIMATE FRIENDS. From the Sir Stuart Samuel collection.

**THE EXCESSIVELY RARE SECOND "TRIAL" BOOK
ONE OF THREE COPIES KNOWN**

1307 TENNYSON (ALFRED, LORD). The Lover's Tale. [1868]

12mo, light tan wrappers. In a blue levant morocco solander case.

THIS SECOND "TRIAL" BOOK IS KNOWN BY THREE COPIES ONLY. The Ashley Library Catalogue mentions TWO only as having survived: 1. The Ashley Library copy; 2. The Locker-Lampson copy, bound in green levant morocco, by Riviere.

THE PRESENT COPY, HITHERTO UNRECORDED, is the copy which Tennyson gave to Mr. J. H. Japp, the reviewer, and it contains numerous comments by Japp in pencil.

THE FRONT WRAPPER HAS BEEN LETTERED
THE LOVER'S TALE
(as originally written)
By
ALFRED TENNYSON

IT IS NOT A VAGUE ASSUMPTION THAT THIS LETTERING WAS DONE BY TENNYSON HIMSELF, because it is known that he sometimes availed himself of this style of lettering captions, [vide] the Manuscript of "Mungo the American" in the present sale.

Be that as it may, the fact remains that the First and Second "Trial" Books of "The Lover's Tale" WILL FOREVER RANK AMONG THE RAREST PRODUCTIONS OF THE VICTORIAN ERA. WITHOUT THIS SECOND "TRIAL" BOOK WE SHOULD HAVE BEEN DEPRIVED FOR ALL TIME OF A CONCLUSION TO THIS TALE. No title-page was issued with this, the first page having a dropped title only.

2100-

AUTOGRAPH PRESENTATION COPY

**1308 TENNYSON (ALFRED, LORD). The Holy Grail and Other Poems.
London: Strahan and Co., 1870**

12mo, original green cloth. In a dark green levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM LORD TENNYSON, inscribed on the title-page: "*Charles Ellis from A. Tennyson.*" With the William Harris Arnold bookplate.

250-

**1309 TENNYSON (ALFRED, LORD). The Last Tournament.
London: Strahan & Co., 1871**

Small 8vo, green crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, by Riviere.

THE PRIVATELY PRINTED EDITION OF WHICH NOT MORE THAN 20 COPIES WERE PRINTED, according to Dr. Wise's copy, which is so inscribed by the publisher himself. VERY FINE COPY.

50-

AUTOGRAPH PRESENTATION COPY

**1310 TENNYSON (ALFRED, LORD). Gareth and Lynette, Etc.
London: Strahan & Co., 1872**

12mo, original green cloth, uncut (slightly rubbed; small ink-spot on one page). Enclosed in an olive-green crushed levant morocco solander case, by Zachnsdorf.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM LORD TENNYSON, inscribed on the title-page: "*Annie Gilchrist from A. Tennyson.*"

260-

**1311 TENNYSON (ALFRED, LORD). The Promise of May.
London: Printed for the Author, 1882**

8vo, original buff wrappers, uncut. In a green levant morocco solander case.

FIRST EDITION, PRIVATELY PRINTED FOR STAGE PURPOSES. CHOICE COPY.

65-

ORIGINAL AUTOGRAPH MANUSCRIPT OF
THE IDYLLS OF THE KING: "THE COMING OF ARTHUR"

1312 TENNYSON (ALFRED, LORD). Original Autograph Manuscript of
"The Coming of Arthur". Written on 23 pages, 4to.

4to, stitched, without wrappers. In a blue cloth folding case.

A SUPERB TENNYSON MANUSCRIPT, BEING AN ORIGINAL EARLY AUTOGRAPH DRAFT OF "THE COMING OF ARTHUR". This very fine manuscript, written on light blue paper, comprises 452 lines of verse. There are occasional corrections throughout, and numerous and important textual variations from the work as now published. "The Coming of Arthur" originally appeared as the opening poem in the volume "The Holy Grail and Other Poems", published in 1870. IT IS ONE OF THE MOST IMPORTANT CHAPTERS IN TENNYSON'S RENOWNED CYCLE OF ARTHURIAN LEGENDS KNOWN AS "THE IDYLLS OF THE KING". This manuscript came from the collection of Dr. A. H. Japp, the famous writer and friend of Lord Tennyson, Robert Louis Stevenson, and other literary celebrities.

[SEE ILLUSTRATION]

8000 -
Leodagran, the king of Camelians
Had one fair daughter, & none other child;
And she was fairest of all flesh on earth,
Guinevere & in her his one delight.

For many a petty king ere Arthur came
Ruled in this isle, & ever waging war
Each upon other, wroth all the land;
And still from time to time the heathen host
Swarm'd overseas, & harried what was left;
And so there grew great tracts of wilderness,
Wherein the best was ever more & more,
But man was left & left, till Arthur came:
For first Aurelius lived & fought & died,
And after him King Uther fought & died,
But either fail'd to make the kingdom one:
And after these King Arthur for a space,
And thro' the puissance of his Table Round,
Grew all their petty principdoms under him,
Their king & head, & reigned, & made a realm.

REDUCED FACSIMILE OF PAGE OF TENNYSON'S
ORIGINAL MANUSCRIPT OF "THE COMING OF ARTHUR"

[NUMBER 1312]

AUTOGRAPH PRESENTATION COPY TO THE LOCKERS

- 1313 TENNYSON (ALFRED, LORD). The Cup and the Falcon.
London: Macmillan and Co., 1884

12mo, original green cloth, uncut. In a dark green morocco slip case.

120. FIRST PUBLISHED EDITION. AUTOGRAPH PRESENTATION COPY FROM LORD TENNYSON, inscribed on the half-title: "*Frederick & Jane Locker from Tennyson.*" On pages 80 and 81 are seven lines in Tennyson's autograph, written on the lower margin, with an indication as to where they are to fit in the printed page. With the Kate Greenaway bookplate of Mr. Locker and the William Harris Arnold bookplate.

AUTOGRAPH PRESENTATION COPY TO THE LOCKERS

- 1314 TENNYSON (ALFRED, LORD). Tiresias and Other Poems.
London: Macmillan and Co., 1885

75. 12mo, original green cloth, uncut. In a green morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the half-title: "*Frederick & Jane Locker from Tennyson.*" A presentation slip on which is printed "From the Author" is pasted in. On page 195 Tennyson has made one MS. correction, and on page 204 he has supplied in his autograph a caption "*Poets and their Bibliographies.*" With the Frederick Locker and William Harris Arnold bookplates.

PRESENTATION COPY TO MRS. RITCHIE

- 1315 TENNYSON (ALFRED, LORD). Demeter and Other Poems.
London: Macmillan and Co., 1889

00. 12mo, original green cloth, uncut. In a half green morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the title-page "*Annie T. Ritchie from Tennyson. Apl. 22—90.*"

PROOFS CORRECTED BY TENNYSON

- 1316 TENNYSON (ALFRED, LORD). Selections from Tennyson's Works.
[No title-pages or imprint]

30. 2 vols., square 16mo, limp morocco. In a half morocco slip case.

PROOF SHEETS OF SELECTIONS FROM TENNYSON'S WORKS, with a few MANUSCRIPT CORRECTIONS BY THE POET, and head and tail pieces laid down.

There is no title-page to either of the volumes, and one commences at page 18. The other commences at page 1, with the Dedication to the Queen. The volumes contain the same material. With the William Harris Arnold bookplate.

THE EARLIEST TENNYSON MANUSCRIPT EXTANT WHICH REMAINS UNPUBLISHED

- 1317 TENNYSON (ALFRED, LORD). Autograph Manuscript of "Mungo the American." Written on 8 pages, 8vo, with a pen-and-ink drawing of Mungo's hut on the sixth page.

8vo, crimson crushed levant morocco, gilt tooled back, ornate gilt tooled borders on the sides, gilt inside borders, doublures and linings of green watered silk, the original brown wrappers bound in, uncut, by Riviere. In an olive crushed levant morocco solander case.

ORIGINAL MANUSCRIPT OF TENNYSON'S EARLIEST KNOWN PROSE WORK UNPUBLISHED. A suggested title-page has been written by Tennyson, as follows:

MUNGO
THE
AMERICAN

A Tale by Alfred Tennyson

Showing how he found a sword, & afterwards
how it came to the possession of the right
owner, after the space of two years.

LONDON

Printed by Rees, Orme, Longman &
Hurst, Lombard Street.

On the old brown paper wrapper which covers the Manuscript Tennyson has written the title, AND THE DATE "1823." THIS COMPOSITION WAS EVIDENTLY UNKNOWN TO TENNYSON'S BIBLIOGRAPHERS, FOR THERE IS APPARENTLY NO MENTION OF IT IN ANY OF THE WORKS ON THE POET. From the date on the wrapper, it was written when he was 14 years of age, and in his youthful enthusiasm he had prepared the title-page with the name of the Longman firm as the publisher. IT WAS NEVER PUBLISHED. At the foot of the title-page is written in pencil: "*This Manuscript was given to Miss Jane Yonge by Alfred Tennyson, and by her sister to Mr. Robert Roberts of Boston, England. Miss Jane Yonge was governess in the Tennyson family.*" With the William Harris Arnold bookplate.

AUTOGRAPH MANUSCRIPT OF "EARLY SPRING"

- 1318 TENNYSON (ALFRED, LORD). Autograph Manuscript of the Poem "Early Spring." Written on 2 pages, folio, signed at the end. In a 4to half red levant morocco slip case. [March 12, 1883]

A REMARKABLY FINE AND EXTREMELY DESIRABLE TENNYSON MANUSCRIPT CONSISTING OF EIGHT STANZAS.

On the verso of the last leaf is the following inscription, written by Tennyson's son: "*March 12/83. Gentlemen, My father begs to send you this new poem of his for your 'Youth's Companion.' He has copied it out for you; & I hope that you will like it. I am, Yours faithfully Hallam Tennyson.*" The printed version appeared for the first time in the Boston paper, December 13th, 1883. It was also printed by Macmillan in London, in pamphlet form, six copies only being issued, for English copyright. The poem is of remarkable interest because, although not published until 1883, it had been composed at least as far back as 1834, for a manuscript written then is still in existence. The earlier version, however, differs considerably from the present one, containing nine stanzas, only four of which are identical, and these not verbally so. Laid in is a lengthy typewritten account of this poem, giving also the earlier version.

**PRESENTED BY LORD TENNYSON
TO FREDERICK LOCKER**

1319 TENNYSON (ALFRED, LORD). Phillips (Edward). *Theatrum Poetarum, or a Compleat Collection of the Poets, especially the most Eminent of all Ages.* London: Printed for Charles Smith, 1675

Small 12mo, old half calf, gilt back. In a blue morocco slander case.

FIRST EDITION. The author was a nephew of John Milton, and the "Prefatory Discourse," together with the notice of Shakespeare and Marlowe, have been considered Milton's work.

THE PRESENT COPY WAS LORD TENNYSON'S, LATER PRESENTED BY HIM TO FREDERICK LOCKER, with the inscription by Tennyson on the front fly-leaf: "Frederick Locker from A. Tennyson, Dec. 8, 1875." It was also in the possession of Elkin Mathews, with his signature Ch. Elkin Mathews above the Tennyson inscription. Laid in is an A. L. s. by Frederick Locker to Mr. Adams, of a complimentary nature regarding the literary accomplishments of the latter. With the Frederick Locker bookplate.

**AUTOGRAPH LETTERS OF TENNYSON AND WHITMAN
TO EACH OTHER**

1320 TENNYSON AND WHITMAN. A Collection of Autograph Manuscripts, Autograph Letters, etc. of TWO GREAT POETS, Alfred, Lord Tennyson and Walt Whitman, comprising: an A. L. s. from Tennyson to Whitman, 3 pp., 8vo; an autograph draft of a letter (in pencil) from Whitman to Tennyson; together with other autograph matter connected with the correspondence; also original autograph Manuscripts of Poetic pieces by both.

Bound in 4to, green crushed levant morocco, gilt back, gilt panelled sides; doublures of brown levant, end leaves of green China silk, gilt edges, by Sangorski and Sutcliffe. In a lined cloth book-shaped box, morocco back.

On the inside of the front cover, set in the doublure in a gold frame, is a HAND-PAINTED MINIATURE PORTRAIT, ON IVORY, OF LORD TENNYSON, and corresponding to it in the back doublure is set a HAND-PAINTED MINIATURE PORTRAIT, ON IVORY, OF WALT WHITMAN. This collection is enriched with an engrossed and illuminated title-page of its contents; transcripts of all the letters and MSS. it contains the original autographic material being tipped in slightly sunken mounts, all the leaves on linen hinges. Tennyson addresses his letter "*My dear Walt Whitman,*" speaks pathetically of his failing eyesight, and mentions the wedding of his son, Lionel, to Miss Locker. This letter was insufficiently addressed, and was returned to him through the Post Office. He thereupon writes a note upon the envelope, and reposts it. The Poet Laureate's poetry is represented by an Original Autograph MS. of two verses, fragments of a poem, believed to be UNPUBLISHED. The second verse is as follows:

"O soul reflecting farms,
No word can reach,
Comparing, at thy will,
Each form with each,
Let tears of wonder fill
Thy void of speech."

Walt Whitman in his letter compliments Tennyson on his "Queen Mary," which had just been published. He says he shall never see him and talk to him so he hopes he will write to compensate him somewhat. He also pays high tribute to Tennyson, selecting him and Shakespeare of all the English Poets, in a little poem published in the New York Herald, entitled "To get the final Lilt of Songs," THE ACTUAL MANUSCRIPT OF WHICH APPEARS IN THIS VOLUME, AS WELL AS THE SIGNED PROOF:

*"To get the final lilt of songs,
To penetrate the inmost lore of poets—to know the mighty ones,
Job, Homer, Eschylus, Dante, Shakespeare, Tennyson, Emerson;
To Diagnose the shifting-delicate tints of love and pride and doubt—
to truly understand,
To encourage these, the last keen faculty and entrance-price
Old age, and what it brings from all its past experiences."*

A FASCINATING VOLUME WITH CRITICAL MARGINAL
NOTES BY COLERIDGE

1321 TENNYSON (CHARLES). Sonnets and Fugitive Pieces.
Cambridge: By B. Bridges . . . and Sold by John Richardson, 1830

12mo, contemporary green morocco (rubbed).

FIRST EDITION. SAMUEL TAYLOR COLERIDGE'S COPY (see Dictionary of National Biography, Vol. LVII, p. 332), WITH MARGINAL NOTES OF GREAT INTEREST IN COLERIDGE'S AUTOGRAPH. Upon virtually every sonnet, Coleridge has penned some characteristic note of praise or dispraise—more often the former, of course, for Charles Tennyson, with the distinguished sonnets within the covers of this slender book, won a place beside Wordsworth himself. A few of the notes may be quoted:

Upon Sonnet No. VI: "*A noble sonnet. But the last distich is inferior to my—
And Ocean mid his uproad wild
Speaks safety to his Island Child! . . .*"

Upon Sonnet No. IX: "*A noble image; but obscurely and inadequately, or rather, unprecisely conveyed. Master Shakespeare has something to answer for that word 'sightless,' used indifferently, now as unseeing and now as unseeable. S. T. C.*"

Upon Sonnet No. XVI: "*It were morose not to approve of these lines. But alas! I am too old, weak, and suffering, to have any taste for this filigree religion; or for any other ground of the hope of a resurrection to life but that which I breathe forth in the prayer—Almighty Father! Of thy free unmerited yea demerited Love and Godness have mercy on one, thy poor infirm, sinful and most miserable Creature, for Christ's sake! S. T. C.*"

Upon Sonnet No. XIX: "*Suffer me, young Poet, to conjure you never to use this Cor. Gard. Drury Lane Word ['swound'] . . . Such gypsy jargon suits my 'ancient Mariner,' but surely not this highly polished and classicall Diction.*"

Upon Sonnet No. XX: "*I could almost envy young Tennyson the feelings of this Sonnet. Alas! my stern reflection on reading it was—Restore the Crew to Life? For what? A few perhaps to hang and how many to deserve hanging. But it is constitutional with me, that I cannot, I never could, sympathize with the fear of Death us Death. S. T. C.*"

IT IS WELL-NIGH IMPOSSIBLE TO IMAGINE A MORE DESIRABLE VOLUME OF ASSOCIATION INTEREST THAN THIS, WHEREIN ARE CONTAINED SOME OF THE MOST EXQUISITE SONNETS OF THE CENTURY WITH THE INTIMATE CRITICISMS AND APPRECIATIONS OF COLERIDGE.

s. VI. It were more not to approve of these lines. But alas!
I am too old, weak and suffering, to have any taste
for this filagree religion: or for any other ground of
SONNETS. the hope of 19 a resurrection

XVI.

This, and the following, are supposed to be written by one, on
whom the death of an excellent woman has forced the con-
viction of a future state.

to life but that which
I breathe
prayer. Almighty Father.
O'erladen with sad musings, till the tear of thy free unweild
Sprang to the pressure, I survey'd thy tomb eye dimm'd a
All drest in flowers, as tho' above thy bier Love and Good-
The breath yet hovering fed the gentle bloom: - ^{not have}
I said, Maria! tho' I deem'd too long ^{mercy on me,}
That souls would fade like music on the air - ^{thy poor infirm, sin-}
Hast thou not brought me 'confirmation strong,' ^{ful and most}
That they shall yet be beautiful elsewhere? ^{miserable}
For thine was so immaculate and rare, ^{Creature, for}
That but the thought of such deep purity ^{Christ's sake!}
Link'd with that other thought, I could not bear;
Range then bright soul, and take thy place on high,
I do confess thou wert so good and fair
That thou, if none beside, wert never born to die!

^{c 2}
own Spirit, that like Peter's Shadow, will fall and heal
thee in his passing -
By the bye, ^{have} and ^{have}: my old Master used
on such rhymes to exclaim, marble and Tea-table Boy!

FACSIMILE OF ONE OF THE PAGES OF
CHARLES TENNYSON'S SONNETS WITH CRITICAL
MARGINAL NOTES BY COLERIDGE

- 1322 [THACKERAY (THOMAS JAMES).] L'Abbaye de Pennarch.
Mélodrame en Trois Actes. Par MM. Pre, Tournamine et Thackeray.
[Paris, 1840]

8vo, black morocco, Jansen style, inside borders (stained pink).

FIRST EDITION. This was translated by Henry Llewellyn Williams, and published by DeWitt in New York in 1884, the translator adding "William M." to the name Thackeray, whereas he should have added "Thomas James," who was a cousin of the novelist.

Shepherd included this play in his Thackeray Bibliography of 1880, but later omitted it.

"THE SNOB" AND "THE GOWNSMAN"
A RARE COMPLETE PERFECT SET OF EACH

- 1323 [THACKERAY (WILLIAM M.).] The Snob: A Literary and Scientific Journal. Not "Conducted by Members of the University."

Cambridge: Published by W. H. Smith, 1829
[also]

The Gownsmen, (formerly called) "The Snob," a Literary and Scientific Journal, now Conducted by Members of the University. Vol. 2.

Cambridge: Published by W. H. Smith, 1830

2 vols. in one, small 8vo, contemporary half calf. In a brown levant morocco slipcase.

FIRST EDITION OF EACH AND EVERY PART (it being generally conceded that the term "Third Edition" which appears on BUT A SINGLE PART IN THE PRESENT COPY, is a playful term, and is meaningless). A COMPLETE, GENUINE, AND PERFECT COPY OF "THE SNOB" AND "THE GOWNSMAN" HAS BEEN CLOSE TO THE DESPAIR OF THACKERAY COLLECTORS, because of the reprints which have been circulated in annoying facsimile. Consequently, THE PRESENT COPY OF BOTH VOLUMES, ABSOLUTELY CORRECT, WILL AFFORD ONE THACKERAY COLLECTOR THE OPPORTUNITY HE HAS BEEN LOOKING FOR.

"The Snob" consists of 11 numbers, issued from April 9th [1829] to June 18, 1829. The title-page, dedication, Preface and Index formed the 12th number. These numbers are printed on different colored papers, green, blue, yellow, pink, buff, and cream. The first number is the ONLY one which contains any suggestion of "Edition," and that number is headed "Third Edition," which it is agreed was purely a "publicity stunt."

"The Gownsmen" consists of 17 numbers, issued from November 3, 1829 to February 26, 1830. The title page, dedication, Preface and Index form the 18th number. Printed on white paper throughout. Pages 35-40 are repeated, and pages 43-48 are omitted in the pagination.

That Thackeray's contributions are to be found in many of these 28 numbers is certain, in fact certain numbers are believed to be entirely the product of the novelist's brain and hand. THE OFFERING OF A COPY SUCH AS THIS, IS ANOTHER OF THOSE RARE OCCURRENCES NOT TO BE OVERLOOKED.

On the fly-leaf of the present copy is the name stamp of J. Walmsley, and on the inside front cover is the presentation inscription: "Presented to W. H. Smith by Mrs. Walmsley, 26th June 1840."

FROM THIS WE MAY ASSUME THAT AS EARLY AS TEN YEARS AFTER PUBLICATION EVEN THE PUBLISHER DID NOT HAVE A COPY UNTIL IT WAS PRESENTED TO HIM BY THE WIFE OF A FORMER OWNER.

THE SOURCE AND INSPIRATION OF "FLORE ET ZEPHYR"

- 1324 [THACKERAY (WILLIAM M.).] Marie Taglioni. Swedish Opera Dancer. Born April 23, 1809; retired June 29, 1844. *Six sketches of Mademoiselle Taglioni in the Characters in which she has appeared during the Present Season. Drawn from the Life by A. E. Chalon.* London: Published by J. Dickinson, 1831

300-

Folio, original printed wrappers (repaired and rebacked). In a cloth portfolio. FIRST EDITION. Comparing the two works, the present sketches of Marie Taglioni, and "Flore and Zephyr" the conclusion is inevitable that THE LATTER WAS CONCEIVED FROM THE FORMER. Thackeray's drawings were published in 1836, when Taglioni was still on the Stage, AND THE CONCLUSION IS EMPHASIZED BY THE FACT THAT THE FIRST PORTRAIT OF MME. TAGLIONI IS SHOWN IN THE CHARACTER OF "Flore" in the present publication.

Inserted is an A. L. s., in French, signed "Mme. Gilbert de Voisins née Taglioni, 7 July, 1844." With addressed envelope. With the Henry S. Van Duzer bookplate.

THE ORIGINAL MANUSCRIPT OF "SIMPLE MELODIES"

- 1325 THACKERAY (WILLIAM M.). Simple Melodies with illustrations. *Title-page and 6 drawings with descriptive verses.* Choisy le Roi, 1832

The leaves inlaid and bound in red levant morocco, gilt borders, by Stikeman. In a red morocco slip case.

THIS MANUSCRIPT WITH THE DRAWINGS HAS NEVER BEEN PUBLISHED, save in a small privately printed edition of 25 copies by Mr. Quaritch when the manuscript was owned by him, a copy of which accompanies the drawings.

WHEN THACKERAY MADE THESE DRAWINGS HE WAS 21 YEARS OLD, and had just left England for a prolonged stay on the Continent. They were made for a little boy named Edward Torre, whose portrait with his drum is one of the pictures.

1550-

The volume came early into the possession of John Auldjo [a letter by him is inlaid at the back], who, in 1870 wrote to Messrs. Smith, Elder, and Co. to ask if they would publish it. He mentions in this letter having shown the drawings to Thackeray, who was very desirous of having them back. It later came into the possession of Mr. Robert Tennent, who sold it to Mr. Quaritch, who in turn sold it to Dean Sage, of Albany. In 1897 it passed from his hands as a Christmas gift to "Dear Col."

The letter as described above, from Mr. Auldjo, together with one from Mr. Quaritch concerning the provenance of the volume, and Dean Sage's letter of presentation, are all present.

THE ORIGINAL DRAWINGS FOR "THE AWFUL HISTORY OF BLUE BEARD"

- 1326 THACKERAY (WILLIAM M.). The Original Pen-and-Ink Drawings for "The Awful History of Blue Beard." Drawn on small sheets of paper varying in size, but about $4\frac{1}{2}$ by $3\frac{3}{8}$ inches. With title-page. London, 1833

A DELIGHTFULLY INTIMATE RELIC OF THE ARTIST-NOVELIST WHEN A YOUNG MAN JUST OUT OF HIS 'TEENS. THESE LITTLE-KNOWN DRAWINGS ARE SPIRITED SPECIMENS OF THACKERAY'S GENIUS IN BURLESQUE PORTRAYALS. It is well-known that even as a boy, he was much addicted to drawing, and many of his school books have come down to us decorated with his efforts in this direction.

In 1832 he was back in London seeking employment, and one can picture him in his odd moments giving play to his keen imagination with his pencil and pen. THESE SEVEN PEN-AND-INK DRAWINGS, TOGETHER WITH A SPECIALLY LETTERED TITLE-PAGE, WITH A VIGNETTE OF LIPS AND BEARD, ARE THE PRODUCT OF ONE OF HIS "ARTISTIC-BURLESQUE" MOMENTS.

They represent the following events in Fatima's life:

1. Bluebeard tempts Fatima by giving her the key of the Locked Room, into which she must not go.
2. Fatima's Discovery of the contents of Bluebeard's Locked Room.
3. Bluebeard, having found that Fatima has entered the Sacred Chamber, is about to deal with her as he did with his other Wives.
4. Fatima's sister, Anne, anxiously looking from the Tower for the Rescuers.
5. Sister Anne Signalling the Rescuers.
6. The Ride to the Rescue of Fatima.
7. The Death of Bluebeard.

In 1841, Mary Augusta Thackeray, the daughter of Francis Thackeray, uncle of the novelist, was given a small autograph album by her mother. Her mother's name was Mary Ann Thackeray, née Shakespear, and with his relatives at the Broxbourne vicarage, where his uncle was Curate, Thackeray held a strong attachment. When Mary Augusta was eleven years old, Thackeray sent her these BLUEBEARD DRAWINGS, and into this little album they were pasted—just the size to fit on the little leaves—AND HERE THEY REMAINED TO THE PRESENT TIME, COMPLETE. Other things are here also, a quotation from "The Deserted Village," moral sentences, small engravings pasted in, and in addition ANOTHER DRAWING BY THACKERAY CALLED "THE SPARE BED."

Another miniature Album is also here preserved, given to the little Mary five years earlier. On the fly-leaf is the following admonition in verse, signed by her father and mother:

*"Be good and kind my little Mary
And never let your temper vary
Remember how this gift you gain
And every peevish word restrain.*

F. T.
M. A. T."

The third line refers to this album being given as a reward for good conduct. It is interesting to note that Mrs. Thackeray's initials, "M. A. T." are the initials of the novelist's pseudonym. Is this a mere coincidence?

STILL ANOTHER DELIGHTFUL SPECIMEN OF THACKERAY'S EARLY SKILL IS CONTAINED IN THE SOLANDER CASE WHICH PRESERVES THESE PRECIOUS RELICS. IT IS A DRAWING IN WASH AND COLOR of Mary Augusta, when she was only ten months old. She is pictured asleep on a couch, with her little cap on, ornamented with pink ribbons. This is $4\frac{1}{2}$ by $3\frac{3}{8}$ inches in size, mounted on a slightly larger card. There is also laid in, what appears to be a jotting of an incident which Thackeray had made, for future use:

"Parson Adam came to the house of Parson Trullibs, whom he found stripped to his waistcoat, with an apron on and a pail in his hand, just come from serving his hogs; for Mr. T. was a parson on Sundays but all the rest of the week might more properly be called a farmer."

THESE BLUEBEARD DRAWINGS HAVE NEVER BEEN PUBLISHED, NOR HAVE THEY SO FAR AS WE CAN LEARN, EVER BEEN MENTIONED BY THACKERAY'S BIOGRAPHERS OR BIBLIOGRAPHERS. In 1924, Mr. Kern had them reproduced and made into a delightful Christmas remembrance for a few friends, with an introduction to the drawings by Clement Scott, and an account of the Bluebeard Legend, by the late Charles Vale.

THACKERAY AS EDITOR AND CONTRIBUTOR

- 1327 [THACKERAY (WILLIAM M.).] The National Standard of Literature, Science, Music, Theatricals, and the Fine Arts. *Woodcuts.*
London: Thomas Hurst, 1833

2 vols., 4to, half calf.

FIRST EDITION OF THIS EXTREMELY SCARCE PERIODICAL WITH WHICH THACKERAY WAS CONNECTED AS EDITOR, commencing with the issue No. 19, for March 4, 1833. The paper failed at the end of the second volume, and was continued under another title—"The National Standard and Literary Representative."

Shepherd attributes to Thackeray 13 articles in these two volumes: Vol. I, Nos. 18, 19, 20, 22, 23, 24, 25, 26; Vol. II, Nos. 28, 29, 32, and 34. A few of the articles are accompanied by woodcuts, also by Thackeray.

30-

THE VAN DUZER COPY

- 1328 THACKERAY (WILLIAM M.). Flore et Zephyr. Ballet Mythologique. Par Théophile Wagstaffe. *8 lithographed plates and title vignette on wrapper.*

London: Published March 1st 1836 by J. Mitchell

Folio, original pictorial wrappers (occasional foxings). In a red levant morocco, moiré silk lined box case, with catches.

FIRST EDITION. The illustrations, printed on India paper, represent scenes and episodes in the life of a prima donna. Each of the plates have Thackeray's monogram which also stand for his pseudonym, "T.W." or "W.T." which ever way you read it. The plates are uncolored, which is their correct state. This was Thackeray's first separate publication. Disappointed in his aspirations to become a painter he turned his sketches to financial account, and "Flore et Zephyr" was the first result. With the H. S. Van Duzer bookplate.

2800-

- 1329 [THACKERAY (WILLIAM M.).] The Yellowplush Correspondence.
Philadelphia: E. L. Carey & A. Hart, 1838

12mo, original boards, paper label (occasional stains). In a half blue morocco slip case.

THE FIRST PUBLICATION IN BOOK FORM OF ANY OF THACKERAY'S WORKS, and notable in its being published in America and not in England. The first English Edition of the "Yellowplush Correspondence" alone was not issued in England until 1854, although they appeared in "Comic Tales and Sketches" in 1841. They originally appeared in "Fraser's Magazine" from November 1837 to July 1838 (except December). Inserted before the title-page is a later printing of the title-page and an extract from an article in the "Critic" of Jany. 3, 1891.

450-

WITH AUTOGRAPH LETTER OF TENNYSON REFERRING TO "THE NEWCOMBES" AND "BLEAK HOUSE"

- 1330 [THACKERAY (WILLIAM M.).] Addison (Charles G.). Damascus and Palmyra: A Journey to the East. With a Sketch of the State and Prospects of Syria, under Ibrahim Pasha. *With 10 full-page lithographed plates in color by Thackeray.*

London: Richard Bentley, 1838

2 vols., 8vo, polished calf, gilt backs, gilt fillet borders on sides, inside dentelles, gilt edges, by Riviere.

FIRST EDITION. A CHOICE COPY, IN WHICH IS INSERTED A FINE THACKERAY NOTE, to Mrs. Lowe, in which he says:

"Number One wont be ready for months. The business and success of the lectures in England wh. are greater than in America, have put me off writing for some months, and I propose to wait until near the end of Mr. Dickens' serial."

The novels here referred to are "The Newcomes" by Thackeray, and "Bleak House" by Dickens.

225-

THE ORIGINAL MANUSCRIPT OF "STUBBS'S CALENDAR"
FOR DECEMBER 1839

- 1331 THACKERAY (WILLIAM M.). The Original Autograph Manuscript of Stubb's Calendar for December, 1839, as it appeared in the "Comic Almanack" for that year.

Bound in 4to green crushed levant morocco, gilt back, lettered on side, gilt edges, by Sangorski and Sutcliffe.

1500-
THIS INTERESTING MANUSCRIPT is written on 3 pp. 4to, and 4 pp. octavo, 7 pp. in all, and ON THE BACK OF ONE OF THE SHEETS IS A PENCIL DRAWING BY THACKERAY, a suggestion perhaps for an illustration to be used some time. Inlaid in the front is an A. L. s. from Thackeray to Mr. Wright. It is dated May 23, no year, and relates to his agreement for writing this series:

"My terms were twenty guineas for the 24 pages—such rich men as you and Mr. Tilt must not rob me of my shillings—Twenty guineas, and of course no bills. I shall see Mr. Cruikshank in the course of the week, and will talk over matters with him. The plan is the most difficult matter of all."

Cruikshank's illustration, and the printed leaves from the "Comic Almanack" have been inlaid.

- 50-
1332 [THACKERAY (WILLIAM M.).] The Corsair. A Gazette of Literature, Dramatic Criticism, Fashion and Novelty. Vol. I. From March 16, 1839, to March 7, 1840, 52 numbers inclusive, and an Index. Edited by N. P. Willis and T. O. Porter. New York, 1839-40

52 parts in one vol., small folio, old half green morocco (rubbed).

FIRST EDITION. AN INTERESTING THACKERAY ITEM, as it contains "his first appearance before an American audience." Thackeray's contributions occur at pages 380-82, 429-30, 445-7, 453-6, 472-5, 504-6, 521-2, 665-7, 716-7, and 828-31. All of these articles, except "Captain Rook and Mr. Pigeon" (pages 453-6) were later reprinted by Hotten in "The Student's Quarter."

WITH FINE AUTOGRAPH LETTER

- 325-
1333 [THACKERAY (WILLIAM M.).] The Comic Almanack for 1840. With 12 fine etchings by George Cruikshank, and woodcuts. London: Imprinted for Charles Tilt, [1840]

12mo, red levant morocco, gilt and corner ornaments on sides, inside dentelles (corner of marbled fly-leaf torn away. In a red cloth slip case.

FIRST APPEARANCE OF THACKERAY'S "Barber Cox," better known by its later title of "Cox's Diary."

Inserted is a fine letter from Thackeray to G. Wright, relating to his work on this series of contributions to the "Comic Almanack," which shows how difficult it was for Thackeray to write "on order." *"I am truly sorry at the delay which has taken place about the C. A. I assure you not for want of industry on my part, for during the last week I have been doing nothing else and thought of nothing else and locked myself for hours and only got two finished after all . . . pray do not imagine that I am neglecting you for I am at this minute doing my best to keep my promise, and cursing the costiveness of my imagination wh. wont come to my aid,"* etc.

- 1334 [THACKERAY (WILLIAM M.).] An Essay on the Genius of George Cruikshank. [From the Westminster Review.] *Numerous vignettes throughout the text, by George Cruikshank.*
[London, 1840]

8vo, red levant morocco, gilt back, gilt borders on sides, inside dentelles, uncut, by Larkins.

50 THIS FINE EXTRA-ILLUSTRATED COPY APPARENTLY FORMERLY BELONGED TO F. W. PAULTHORPE, who has completed the title of the book in pen-and-ink above and below an engraved portrait of Cruikshank by himself. He has also embellished the volume with 90 plates, in color and black-and-white, and has included in these EXTRA ILLUSTRATIONS, A FEW PLATES WHICH WERE NEVER PUBLISHED. His captions appear below a number of the plates.

Laid in is an A. L. s. from Cruikshank to Charles A. Howell, asking for an appointment with Ruskin. The addressed portion of the envelope, which has been mounted, also contains Cruikshank's autograph. With the William F. Gable bookplate.

- 1335 [THACKERAY (WILLIAM M.).] The Paris Sketch Book: By Mr. Titmarsh. *With numerous designs by the author, on copper and wood.*
London: John Macrone, 1840

70 2 vols., 12mo, original brown cloth, uncut.

FIRST EDITION. FINE COPY.

- 1336 [THACKERAY (WILLIAM M.).] The Second Funeral of Napoleon and the Chronicle of the Drum. By Mr. M. A. Titmarsh. *With front wrapper containing picture of Napoleon, by Thackeray, frontispiece and three full-page woodcuts.* London: Hugh Cunningham, 1841

50 Square 16mo, original gray wrappers (recased and rebacked). In a green levant morocco book-shaped box.

FIRST EDITION. EXTREMELY RARE. With the caption to the frontispiece (very slightly shaved); on p. 120 there are 5 asterisks. AS THE COVER IS THE IMPORTANT POINT OF THIS RARE LITTLE VOLUME, THE ILLUSTRATION OF NAPOLEON BEING THE ONLY ONE BY THACKERAY, WE MAY SAY THAT IT IS CORRECT IN EVERY DETAIL.

A facsimile of this work accompanies the original.

- 1337 [THACKERAY (WILLIAM M.).] Comic Tales and Sketches. Edited and illustrated by Mr. Michael Angelo Titmarsh. *Illustrated with 12 full-page humorous plates by the author.*
London: Hugh Cunningham, 1841

60 2 vols., 12mo, original purple cloth, uncut. In 2 green levant morocco slip cases, with flaps.

FIRST EDITION. A VERY FINE COPY. Inserted is an A. N. s., declining an invitation to dinner because of a previous engagement.

THACKERAY'S AGREEMENT WITH CHAPMAN AND HALL FOR PUBLISHING THE "IRISH SKETCH BOOK"

1338 THACKERAY (WILLIAM M.). A. L. s., 1 p., 4to. 13 Great Coram Street, Brunswick Square, 8 September 1840. To Messrs. Chapman and Hall.

"Gentlemen: I propose to publish a couple of volumes called *Titmarsh in Ireland*, of the size and somewhat of the nature of my *Paris Book*, and I shall be glad to make arrangements with you for the purchase of the book upon the following terms.

£120	to be paid on hand	
50	on the delivery of the MSS.	
40	on the sale of the 1st	250.
35	2nd	500.
35	3rd	750.
35	4th	1000.
35	5th	1250.

Half profit in a second edition if it shd. be called for. After this the copyright is mine. The plates will be not less than 12 besides vignettes, woodcuts, etc. and will be executed by myself. Unless illness or any domestic calamity shd. intervene I propose to deliver the work to you before the 31 December."

THAT THIS LETTER WAS WRITTEN AT A CONFERENCE WITH MESSRS. CHAPMAN AND HALL, AFTER THE TERMS HAD BEEN TALKED OVER AND AGREED UPON IS APPARENT, for the reason that THE THIRD AND FOURTH PAGES OF THE SHEET CONTAIN THE MEMORANDUM OF AGREEMENT BETWEEN THACKERAY AND HIS PUBLISHERS ON PRECISELY THE TERMS MENTIONED ABOVE. FURTHERMORE THE AGREEMENT IS DATED THE SAME DAY AS THE ABOVE LETTER, and is signed by all three gentlemen.

THE EDWARD FITZGERALD-FREDERICK LOCKER COPY

1339 [THACKERAY (WILLIAM M.).] *The Irish Sketch-Book*. By Mr. M. A. Titmarsh. *With numerous engravings on wood drawn by the author*. London: Chapman and Hall, 1843

2 vols., original green cloth (slightly worn at ends, and shaken; frontispieces spotted). In a half green morocco slip case.

FIRST EDITION. A MOST INTERESTING COPY, formerly owned by Edward Fitzgerald, with his autograph on the fly-leaf, and with his bookplate, which was designed by Thackeray; later the property of Frederick Locker, who has written on the fly-leaf:

"I had three reasons for buying this book

1. It was written by my friend W. M. T.
2. It belonged to the author of *Rubaiyat of Omar Khayyam*
3. I have a weakness for the *Lord Mayor* in vol. 2, p. 309, and so has Ld. Rosebery. F. L."

With the Frederick Locker miniature Jester and also his Kate Greenaway bookplates.

AUTOGRAPH PRESENTATION COPY TO MRS. PROCTER

1340 THACKERAY (WILLIAM M.). *Notes of a Journey from Cornhill to Grand Cairo*. *Colored frontispiece and woodcuts by the author*. London: Chapman and Hall, 1846

12mo, green crushed levant morocco, gilt inside borders, lower edges uncut, original red covers bound in, by Matthews. In a half green levant morocco slip case.

FIRST EDITION. FINE COPY. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*Mrs. Procter with the author's grateful regard.*"

WITH THE ORIGINAL DRAWING FOR THE FRONTISPIECE

- 1341 **THACKERAY (WILLIAM M.).** Notes of a Journey from Cornhill to Grand Cairo. *Colored frontispiece and woodcuts by the author.*
London: Chapman and Hall, 1846

425

12mo, original red cloth, with gilt vignette by Thackeray, lower edges uncut. In a half red morocco slip case.

FIRST EDITION. WITH THE ORIGINAL DRAWING FOR THE FRONTISPIECE, EXECUTED BY THACKERAY, IN PENCIL, laid in.

FIRST ISSUE IN THE ORIGINAL PARTS

- 1342 **THACKERAY (WILLIAM M.).** Vanity Fair. A Novel without a Hero. *With illustrations on steel and wood by the author.*
London: Bradbury and Evans, 1847-8

In the original 20 parts in nineteen, 8vo, original wrappers, uncut (name on wrappers, and one slight tear repaired; back wrapper of the final part the same as Part 18). In a red morocco solander case.

FIRST EDITION. FIRST ISSUE, WITH ALL THE COLLECTOR'S "POINTS," ADVERTISEMENTS, SLIPS, etc., and with some of the original tissues, others being supplied. The covers are in their original condition, being practically untouched, except for the last number, which has had the back wrapper supplied.

7750

This copy has:

The inside of the front wrappers for the first five numbers reads "Contents."

After the fifth number the reading is "Contents of No. VI," etc.

The rustic type in the first part is present.

The inside back wrapper of part IX differs from that of part X the latter having "NOVELS" and "TALES" in capitals, and with the date "On the 30th of October."

The reading is Mr. Pitt instead of Sir Pitt, on page 453 of part XV.

The Marquis of Steyne woodcut is present on page 336 of Part XI.

In part 1 there is an asterisk at the lower right-hand corner of the Chambers' advertisement.

There is no bracket after No. XIV.

There is no bracket after No. XV.

There is no bracket after No. XVII nor before Price 1s.

There is no bracket after No. XVIII nor before Price 1s.

There is no bracket after Nos. XIX & XX nor before Price 2s.

TENTH SESSION

NUMBERS 1343-1482

PRESENTATION COPY TO CHARLOTTE BRONTE
AFTER HER DEDICATION TO HIM OF "JANE EYRE"

- 1343 **THACKERAY (WILLIAM).** *Vanity Fair. A Novel without a Hero.*
With illustrations on wood and steel by the author.
London: Bradbury and Evans, 1848

8vo, original green cloth (shaken, one signature misbound, some offsets and occasional damp stains). In a red levant morocco solander case.

FIRST EDITION, Second Issue, without the title in rustic type on the first page, and without the woodcut of Lord Steyne on page 336. The reading "Mr. Pitt" however still remains unchanged. THIS IS THE VOLUME WHICH THACKERAY PRESENTED TO CHARLOTTE BRONTE BEFORE HE KNEW HER NAME OR SEX, inscribed

*"With the grateful regards of W. M. Thackeray.
July 18, 1848."*

On Charlotte Brontë's death the book passed to her husband, Arthur Bell Nicholls, and was purchased from him by Clement Shorter. Inserted is a letter from Shorter to Sir William Robertson Nicoll telling about this book. Shorter has further mentioned this book in his "Charlotte Brontë and her Circle," where he says: "Thackeray had sent her his 'Vanity Fair' before he knew her name or sex. The precious volume lies before me—and Thackeray did not send many inscribed copies of his books even to successful authors."

Obviously Mr. Shorter entirely missed the significance of this inscription which was inspired by Charlotte Brontë's dedication to Thackeray of the Second Edition of "Jane Eyre". When Thackeray penned this inscription July 18, 1848 he had already corresponded with "Currer Bell" and written her about the "Jane Eyre" dedication.

- 1344 **THACKERAY (WILLIAM M.).** Original Pencil Drawing of "Amelia,"
(in "Vanity Fair"). Size 7 by 5 inches. Mounted. Signed with Thackeray's monogram.

- 1345 **THACKERAY (WILLIAM M.).** Original Water-Color Sketch of "The Grand Polka", executed for his work "Mrs. Perkins's Ball." Unsigned. Measuring $7\frac{5}{8}$ x $6\frac{1}{2}$ inches. Framed.

Size over-all, $14\frac{1}{4}$ x $12\frac{1}{4}$ inches.

AN ORIGINAL WATER-COLOR SKETCH OF THIS FAMOUS CARICATURE, differing slightly in detail and design from the final published plate.

A COMPLETE SET OF THACKERAY'S CHRISTMAS BOOKS
IN ORIGINAL PINK BOARDS

- 1346 [THACKERAY (WILLIAM M.).] Mrs. Perkins's Ball. By M. A. Titmarsh. *With 22 colored plates by the author.*
[London]: Chapman and Hall, [1847]

Small 4to, original pink boards (back a little worn, with breaks in the joints), gilt edges. In a cloth case, with ties.

FIRST EDITION. FIRST ISSUE, with no letter press under the frontispiece, and no list of illustrations or advertisements on p. 47. The first of the Christmas books.

"Our Street." By Mr. M. A. Titmarsh. *With 16 colored plates and a woodcut on p. 45, all by Thackeray.*

London: Chapman and Hall, 1848

Small 4to, original pink pictorial boards, gilt edges. In a cloth case, with ties.

FIRST EDITION. FIRST ISSUE, with the plates in color. There was no list of illustrations. FINE COPY of the second Christmas book.

Doctor Birch and his Young Friends. By Mr. M. A. Titmarsh. *Vignette on title-page, uncolored, and 16 colored plates by the author.*

London: Chapman and Hall, 1849

Small 4to, original pink pictorial boards (hinges a little worn top and bottom), gilt edges. In a cloth case, with ties.

FIRST EDITION. FIRST ISSUE, with the title vignette in correct uncolored state. The third of the Christmas books.

The Kickleburys on the Rhine. By Mr. M. A. Titmarsh. *With 15 full-page colored plates by Thackeray.*

London: Smith, Elder, & Co., 1850

Small 4to, original pink pictorial boards, gilt edges. In a cloth case, with ties. FIRST EDITION, with the list of illustrations and the two pages of advertisements at the end. The fourth of the Christmas books.

Rebecca and Rowena. A Romance upon Romance. By Mr. M. A. Titmarsh. *With 8 colored plates, uncolored illustrated title-page, and two woodcuts in the text by Richard Doyle.*

London: Chapman and Hall, 1850

Small 4to, original pink boards (hinges worn, and one signature sprung), gilt edges. In a cloth case, with ties.

FIRST EDITION, WITH THE COLORED PLATES. The illustrations in this were made by Doyle, owing to Thackeray's illness.

The Rose and the Ring; or, the History of Prince Giglio and Prince Bulbo. By Mr. M. A. Titmarsh. *With 8 plates and 48 woodcuts by Thackeray.*

London: Smith, Elder, and Co., 1855

Small 4to, original pink pictorial boards (upper part of back defective, and joints a little weak), gilt edges. In a cloth case, with ties.

FIRST EDITION. The illustrations in this last of the Christmas books, are always found uncolored.

Together 6 vols.

EIGHT ORIGINAL DRAWINGS FOR THE "BOOK OF SNOBS"

- 1347 **THACKERAY (WILLIAM M.).** Eight Original Drawings by Thackeray for "The Book of Snobs."

Matted, and bound in folio, red morocco, gilt back, gilt and blind tooled sides, lettered on side, inside dentelles, by Riviere.

A DELIGHTFUL COLLECTION OF THE CHARACTER OF DRAWINGS IN WHICH THACKERAY EXCELLED. The first is in pen-and-ink, but the remaining seven are in color, and ALL ARE SIGNED WITH HIS MONOGRAM.

- 1348 **THACKERAY (WILLIAM M.).** The Book of Snobs. *Illustrated with 65 woodcuts and initials by Thackeray.*

London: Punch Office, 1848

12mo, red crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, original green covers bound in, by Riviere.

FIRST EDITION. FIRST ISSUE, with the misnumbered p. 126. The leaf of advertisements is also present, but has been bound in at the end. With the M. C. D. Borden bookplate.

ONE OF THE RAREST OF THACKERAY'S EARLY WORKS

- 1349 **THACKERAY (WILLIAM M.).** Illustrations to The Surprising Adventures of Three Men. *A series of 10 lithographed plates, with descriptive lines.* Imp. 8vo, original cloth, with gilt ornamentation and title on sides, stucco binding (loose in covers). In a purple levant morocco slip case. N.p., n.d.

THIS REMARKABLE SPECIMEN OF THACKERAY'S EARLY WORK, IS ONE OF BUT THREE OR FOUR COPIES KNOWN AT THE PRESENT TIME. It was privately printed "For Presentation Only," and was in all probability issued shortly after Thackeray left College, when he was a man of substantial fortune.

The lines describing the humorous illustrations, are those of "The Three Sailors," which appeared in Bevan's "Sand and Canvas." The story of his reciting them at a Bohemian Party in Rome is well known.

That these lines are Thackeray's, no one can doubt, and the Ballad IS INCLUDED IN LADY RITCHIE'S LAST EDITION. Furthermore, Thackeray was so extremely proud of his artistic abilities, that he would never in his earlier years have permitted another artist to have illustrated his own ballad, IN FACT NO OTHER ARTIST COULD HAVE INTERPRETED THE SPIRIT OF IT AS HE HAS DONE.

THERE ARE SO MANY SIMILARITIES BETWEEN THE ILLUSTRATIONS IN THIS PIECE AND MANY OF HIS DRAWINGS IN "THACKERAYANA" AS TO LEAVE NO ROOM TO DOUBT THE HAND OF THACKERAY IN THESE "SURPRISING ADVENTURES."

We have the authority of the famous London booksellers, Messrs. Maggs Brothers, that this book is indisputably the production of Thackeray, and that only one copy has ever passed through their hands.

- 1350 **THACKERAY (WILLIAM M.).** The History of Pendennis. His Fortunes and Misfortunes, his Friends and his greatest Enemy. *With illustrations on steel and wood by the author.*

London: Bradbury and Evans, 1848-50

In the original 24 parts in twenty-three, 8vo, original wrappers, uncut (some backs repaired, and occasional stains). In a brown levant morocco slip case.

FIRST EDITION. With the advertisements, including the pink sheet "Take Notice," the advertisement of "The Kickleburys on the Rhine" at the end of the last part. A VERY GOOD COPY.

WITH AN ORIGINAL POEM AND TWO DRAWINGS
BY THACKERAY, TOGETHER WITH
HIS INSCRIPTION FOR FREDERICK LOCKER

- 1351 THACKERAY (WILLIAM M.). The History of Samuel Titmarsh and the Great Hoggarty Diamond. *With engraved title-page and 9 full-page plates by the author.* London: Bradbury & Evans, 1849

12mo, red crushed levant morocco, gilt back, gilt fillet borders on the sides, inside dentelles, uncut, the medallion on the cloth cover has been preserved on the inside back cover, by Bedford. In a half red morocco slip case.

FIRST EDITION. This work was published in America in book form in 1848, a few months before the present edition.

AN ORIGINAL POEM BY THACKERAY "Stanzas to Mary" has been inserted before the half-title. The first stanza reads:

*"Says Bill to Ned, good friend of mine
I very much incline O
To take a trip upon the Rhine
Says Ned, but wheres the Rhino?"*

At the bottom of this sheet Anne Thackeray has written, and signed with her initials: "*This was written by my Father when he was at College.*" On the opposite page, Locker-Lampson has written: "*Stanzas to Mary. Annie Thackeray gave me these in Spring of 1872.*" On the verso of the sheet with this poem are TWO DRAWINGS BY THACKERAY, one a caricature of a curious looking woman seated at a piano, playing; the other a "close-up" of the same subject, but showing only half-length of the pianist. Above this second drawing is the outline profile of a head, but it has no connection with either of the drawings. Immediately preceding this inserted poem and drawings, is an inlaid sheet on which Thackeray has written: "*Purchased by Frederick Locker and written by W. M. Thackeray.*" An interesting pencil note by Locker-Lampson, on the fly-leaf, reads: "*Thackeray occasionally spoke to me about this book, & always with satisfaction. He said 'The illustrations are very bad, but still I like them.' He was very pleased to see I had put it in so pretty a jacket.*" With the Frederick Locker jester bookplate.

- 1352 THACKERAY (WILLIAM M.). The History of Samuel Titmarsh and the Great Hoggarty Diamond. *With engraved title-page and 9 full-page plates by Thackeray.* London: Bradbury & Evans, 1849

12mo, original pictorial boards (back and hinges a little worn, a little shaken, and occasional stains). In a cloth case, with ties.

FIRST EDITION.

WITH A FINE LETTER BY THACKERAY
ANNOUNCING HIS RHINE EXCURSION WITH THE CHILDREN

- 1353 [THACKERAY (WILLIAM M.).] The Kickleburys on the Rhine. By Mr. M. A. Titmarsh. *With 15 full-page colored plates by Thackeray.* London: Smith, Elder, & Co., 1850

Small 4to, original pink boards, gilt edges (rebacked and recased, worn). In a maroon levant morocco solander case.

FIRST EDITION. Inserted in the front is the ORIGINAL PROSPECTUS OF THE WORK: "Take Notice," with a picture of a town crier announcing "The Kickleburys on the Rhine."

INSERTED IS AN AUTOGRAPH LETTER from Thackeray to Mrs. James, a charming letter of thanks. In it he says: "*I'm going away for a little Rhine excursion with the Children.*" Undoubtedly this, one of the Christmas books, was inspired by his trip on the Rhine referred to in the above letter.

**A MARVELOUS PRESENTATION COPY WITH THE
INSCRIPTION INCORPORATED IN A SPLENDID
DRAWING ON THE HALF-TITLE, TOGETHER WITH
THREE AUTOGRAPH LETTERS**

1351 [THACKERAY (WILLIAM M.).] *Rebecca and Rowena. A Romance upon Romance. With 8 colored plates including the frontispiece, and woodcuts by Richard Doyle.* London: Chapman and Hall, 1850

Small 4to, original pink boards (rebacked and worn), gilt edges. In a red morocco solander case.

FIRST EDITION. A MARVELLOUS PRESENTATION COPY, PICTORIAL IN FORM. On the half-title are TWO PEN-AND-INK DRAWINGS, the upper one being that of a Knight riding on victoriously. The spear in his hand is being used to good purpose, and inscribed on the pennant which waves from it are the words "*From the Author Jan. 1, 1850.*" Below the half-title is another drawing of an actor who has thrown aside his mask.

THREE AUTOGRAPH LETTERS HAVE BEEN INSERTED, ALL RELEVANT TO THE

[DESCRIPTION CONTINUED ON FOLLOWING PAGE]



REBECCA AND ROWENA.

A ROMANCE UPON ROMANCE



FACSIMILE OF UNIQUE PRESENTATION INSCRIPTION

[NUMBER 1351]

PRESENT BOOK. The first is to "My dear D." "I did not receive your n: until late this e: too late to put the answer into the p here. But as I am going into T to D I hope in this reply to say I will be at the R at 4 and will gladly introduce you to C & H. Yours my d.d v.t. W.M.T." The second letter is written to Chapman, in which Thackeray says: "I send all. The book ought to make 100 pages & it can easily be done by cutting 2 lines off each present page. Please to send 50 £ to Lubbocks—The book has cost me more time than all the rest. Yours W M T." The third letter is most interesting, as it shows that the publishers DID NOT PRINT THE TITLE-PAGE AS THACKERAY HAD CORRECTED IT. It is written to Chapman. "Have you done the little job I requested? Doyle writes in great indignation—sorrow rather—about the cuts. The title as I wrote, and rewrote and recorrected is R & R OR romance on Romance not A. Please to send me a copy or 2 as early as poss: that and an answer to the above query. Yours W M T"

[SEE ILLUSTRATION, PRECEDING PAGE]

185. 1355 [THACKERAY (WILLIAM M.).] The History of Henry Esmond, Esq. A Colonel in the service of her Majesty Q. Anne. Written by Himself. London: Printed for Smith, Elder, & Company, 1852

3 vols., 12mo, original drab cloth, uncut, paper labels. In a half green morocco book-shaped slip case.

FIRST EDITION, with the half titles, which read: "Esmond. A Story of Queen Anne's Reign."

PRESENTATION COPY TO MRS. STODDART

1000. 1356 THACKERAY (WILLIAM M.). The English Humourists of the Eighteenth Century. London: Smith, Elder, & Co., 1853

12mo, original purple mottled cloth (a little worn), uncut. In a brown levant morocco solander case.

FIRST EDITION, with the advertisements at the end dated June, 1853. With the half-title reading "English Humourists of the Eighteenth Century." The leaf of errata is present.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "Mrs. Stoddart with the Author's very best regards. July 1853."

There was another issue, with the errors corrected, and the page suppressed. In that issue the advertisements are dated September 1853.

120. 1357 THACKERAY (WILLIAM M.). The Luck of Barry Lyndon: A Romance of the Last Century. New York: Appleton & Company, 1853

2 vols., 16mo, original red printed cloth. In a half morocco book-shaped case.

FIRST EDITION, containing the first separate publication of this novel which was not published in England until 1856. This is the only edition containing all the text as it originally appeared. With the George Barr McCutcheon bookplate.

WITH A PAGE OF THE ORIGINAL MANUSCRIPT

850. 1358 [THACKERAY (WILLIAM M.).] The Newcomes. Memoirs of a most Respectable Family. With illustrations on steel and wood by Richard Doyle. London: Bradbury and Evans, 1854-5

In the original 24 parts in twenty-three, 8vo, original yellow wrappers, uncut (lower portion of backs worn). In two green levant morocco solander cases.

FIRST EDITION. WITH A LEAF OF THE ORIGINAL MANUSCRIPT BY THACKERAY, OCCUPYING ONE WHOLE LARGE OCTAVO PAGE, WITH CORRECTIONS AND ADDITIONS. With this is a letter from Margaret Thackeray, dated Dec. 22, 1874, recipient unknown, begging the recipient to accept this page of the manuscript of the "Newcomes." It is the manuscript of the text on pp. 102-3 in part 16.

12. a while - *Remembrance*

The General said nothing, but I could remark, by the coldness of his demeanour, that something had occurred to create a schism between him & me. Mr. Washington, who had come to camp, also saw that something was wrong. We men have artful ways of soothing men and finding their secrets out. I am not sure that I should have ever tried to leave the cause of the General's displeasure for him as proud as he is; and besides (says Hal) 'when the chief is angry, ^{it was} he is not pleased, my near him I can promise you.' My brother was indeed subjugated by his old friend, and obeyed him and bowed before him as a boy before a school master.

Hal resumed.
At last, Mr. Washington found out the mystery. 'Speak to me after dinner Colonel Hal says, she. 'Come out to the parade ground, before the rising horses, and I will tell you all.' I left a half score of General officers and brigadiers drinking round the General's table, and found Mr. Washington waiting for me. She then told me it was the speech I had made about the box of Marquises - with ^{we had said} that the General was offended. 'I should not have heeded it in another: but I never thought ^{Harry} George Washington would have joined against me.'

I had to that night and found him alone at his table. Can your Excellency give me 5 minutes' time I said with my head in my mouth - Yes surely Sir says he pointing to the other chairs & with you please to be seated?

It used not always to be Sir and Colonel Washington between me & you Excellency I said.

He said calmly the times are altered.

'It was not mysterious in this' says I. Times and people are both changed.

You had some business with me? he asked.

And I speaking to the Commander in chief & to my old friend? I asked.

He looked at me gravely. Well - to both, Sir he said - Pray Sir George.

If to ^{General Washington} the Commander in chief I tell his Excellency that I and many officers,

WITH A PAGE OF THE ORIGINAL MANUSCRIPT
RELATING TO GEORGE WASHINGTON

- 1359 THACKERAY (WILLIAM M.). *The Virginians. A Tale of the last Century. With illustrations on steel and wood by the author.*
London: Bradbury & Evans, 1857-8

1600. —
In the original 24 parts, 8vo, original yellow wrappers, uncut. In a green levant morocco slip case.

FIRST EDITION. A MAGNIFICENT COPY IN THE ORIGINAL PARTS, ALL OF WHICH ARE IN PRISTINE CONDITION (except one, which is very slightly soiled).

WITH A PAGE OF THE ORIGINAL MANUSCRIPT OF THE TEXT WHICH OCCURS AT PAGES 364-5 OF THE LAST PART, LAID IN, RELATING TO HARRY WARRINGTON'S INTERVIEW WITH GEORGE WASHINGTON.

[SEE ILLUSTRATION, PRECEDING PAGE]

PRESENTATION COPY TO G. LUNT
WHILE THACKERAY WAS IN AMERICA

- 1360 THACKERAY (WILLIAM M.). *Ballads.*
Boston: Ticknor and Fields, 1856

850. —
12mo, original brown cloth. In a half brown morocco slip case.

FIRST AMERICAN EDITION. With the advertisements at the end dated November 1855. The prefatory note, dated 27th October 1855, was written by Thackeray, although his initials do not appear at the end. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "*With the author's best regards to G. Lunt Esq. Boston, Dec. 1855.*"

Thackeray started to write the inscription on the fly-leaf, getting as far as "*G. Lun*" but the ink blurred so on the paper that he stopped, and then wrote it on the title-page.

PRESENTATION COPY TO W. W. F. SYNGE
WITH A PEN-AND-INK DRAWING

- 1361 THACKERAY (WILLIAM M.). *The History of Henry Esmond, Esq. Written by Himself.*
London: Smith, Elder, & Co., 1858

1600. —
12mo, original half calf (a little worn and rehinged). In a brown levant morocco solander case.

PRESENTATION COPY FROM THE AUTHOR. On the title-page, following the printed words "Written by Himself," Thackeray has lettered: "AND PRESENTED BY HIS EDITOR TO W. W. F. SYNGE. ESQ."

On the back of the dedication leaf is pasted a pen-and-ink drawing by Thackeray representing nine soldiers following an officer who is on horseback. The two soldiers immediately behind the horseman are a fifer and a drummer, then a soldier bearing a standard, on which Thackeray has pasted a small trade label of the "Cornhill Magazine." Six soldiers marching complete the company. Thackeray's caption reads: "*Malbrook s'en vat en Guerre. (a fine view of Oudenarde in the distance).*" With the W. W. Follett Syngé bookplate.

THE RARE THACKERAY-YATES-GARRICK CLUB
"CORRESPONDENCE" LEAFLET
OF WHICH ONLY TWO OTHER COPIES ARE KNOWN

- 1362 **THACKERAY (WILLIAM M.).** Correspondence. Letters which passed between Thackeray, Yates, and the Garrick Club Officials. 4 pp., 4to. 36 Onslow Square, June 19, 1858.

[N. p.: Printed for Private Circulation]

Preserved in a crimson levant morocco portfolio.

THIS EXCESSIVELY RARE LEAFLET WAS ISSUED ABOUT SEVENTY YEARS AGO TO MEMBERS OF THE GARRICK CLUB SOLELY, AND WE KNOW OF BUT TWO OTHER COPIES OF THIS CORRESPONDENCE (one in the Pierpont Morgan Library and the other, formerly the Charles Plupmtre Johnson copy sold in these rooms last year). This copy has been folded for enclosure in an envelope, and is soiled on the back, and has a few holes in the folds.

WITH THIS IS THE PAMPHLET ISSUED BY MR. YATES FOR PRIVATE CIRCULATION, entitled: "Mr. Thackeray, Mr. Yates, and the Garrick Club." Stated by Mr. Yates. Printed for Private Circulation, 1859. 8vo, red levant morocco, by Riviere. With the M. C. D. Borden bookplate.

THIS IS A COPY OF THE FIRST ISSUE, with the name of Dickens spelled "Dickes" on p. 14. (Last leaf repaired). With an A. L. s. from Yates to an unknown recipient inserted.

- 1363 **THACKERAY (WILLIAM M.).** Original Proofs of his Poem "Vanitas Vanitatum." [London, 1860]

8vo, red levant morocco, Jansen style, inside dentelles, by Riviere.

THERE ARE 11 SEPARATE PROOFS OF THIS POEM IN THE VOLUME, varying from 8 to 16 stanzas. There are numerous corrections by Thackeray from single words to entire lines, including his initials and signature. The final proof divides the poem into two parts of eight stanzas each, with a "rule" separating them. A leaf from the "Cornhill Magazine" containing the final version is also inserted.

- 1364 **THACKERAY (WILLIAM M.).** Gorilla Fight. He Awoke the next Morning and found Himself Famous. *With 4 etchings*
 London, [1860]

Oblong 4to, original pictorial limp boards, cloth back (occasional foxings). In a half green levant morocco slip case.

FIRST EDITION. This copy has the leaf of letter-press preceding the etchings. The etchings represent the celebrated prize fight between Heenan and Sayers at Farnsborough, in 1860, evidently intended to satirize the brutality of the contest and the violent methods necessary to control the on-lookers. The first etching pictures Thackeray himself at the back, among the crowd, and with him are Landseer and "Mr. Punch." The portrait of Landseer doubtless shows that he had something to do with the drawing. In fact, his name appears on the front cover "*Thomas Landseer, fecit.*" which would indicate that the drawings were by him, although it is claimed that Thackeray had much to do with them.

Laid in is a 4 pp. A. L. s. from Cruikshank to Charles Kent, in which he tells of his Art or Art-ful attempts for the Temperance cause, which have proved very unprofitable—in fact ruinous. "*Had I painted and engraved the fight between 'Tom Sayers & Heenan' it would have 'made my fortune'—but if I were to go on endeavoring to stop Drunkenness by my Art—it would land me in the workhouse—in a very little time from this day,*" etc. With the G. B. McCutcheon bookplate.

- 1365 **THACKERAY (WILLIAM M.).** William Makepeace Thackeray at Clevedon Court. *15 lithographed plates from drawings by Thackeray.* Bristol, c. 1860

4to, red crushed levant morocco, gilt back, gilt fillets on sides, inside borders by Riviere.

800. -
THE EXCESSIVELY RARE PRIVATELY PRINTED EDITION OF WHICH ONLY A FEW COPIES ARE KNOWN TO BE IN EXISTENCE, having been printed for members of the Elton family at Clevedon Court. Portraits of Mrs. Brookfield appear in some of the drawings. This work is a reproduction of the sketches made by Thackeray while at Clevedon Court, with descriptions in Thackeray's facsimile autograph below each sketch.

AN INTERESTING RECORD OF THACKERAY'S VERY EARLY EFFORTS TO BECOME AN ARTIST RATHER THAN A WRITER.

**THE AUTOGRAPH MANUSCRIPTS OF
THACKERAY'S LECTURES ON
GEORGE I, GEORGE II, AND GEORGE IV**

- 1366 **THACKERAY (WILLIAM M.).** Autograph Manuscripts of his Lectures on George I, George II, and George IV, as delivered by him while in America in 1855.

8500. -
Bound in 3 vols., inlaid to folio and 4to, the first two volumes bound in red levant morocco, richly ornamented with gold tooling of scrolls, flowers and foliage, with the monogram of the author in each corner, by Riviere; the other volume bound in blue levant morocco, line borders, inside dentelles, by Zucker.

THESE MANUSCRIPTS ARE OF GREAT IMPORTANCE, AS THEY CONTAIN MANY VARIATIONS FROM THE PRINTED BOOK, AND ARE ESPECIALLY INTERESTING TO AMERICAN COLLECTORS ON ACCOUNT OF THE REFERENCES TO AMERICA AND AMERICAN EVENTS, which were suppressed on the publication of the book in England, although they were used in the lectures as delivered in this country.

The Manuscript of "George I" occupies 49 closely written 4to pages. Of these 9 pages are entirely in Thackeray's autograph;

22 pages are partly written by him;

18 pages are written by his daughter or his private secretary, Mr. Hodder.

The Manuscript of "George II" occupies 48 closely written 4to pages. Of these 14 pages are in Thackeray's autograph;

28 pages are partly written by him;

6 pages are written by his daughter or Mr. Hodder.

The Manuscript of "George IV" occupies 58 closely written 4to pages. Of these 37 pages are entirely in Thackeray's autograph;

21 pages are in the hand of his secretary, 15 of which contain corrections or additions by Thackeray.

At the end of this volume 17 4to sheets have been inlaid, containing the differences between this manuscript and the text as subsequently printed, as compared by Major W. H. Lambert, who caused his secretary to note them, and which have been preserved here. He ends his conclusions concerning this Manuscript as follows: "*Thackeray's lectures on the four Georges of which the present is the most sarcastic and full of contemptible expressions, were first delivered in America, on his second visit to the States in 1855, and the present Manuscript WAS THE ONE USED by Thackeray on that occasion, the two references to America in the words 'this country' (page 37) and 'so did you in America' (page 54) proving this fact to us.*"

The Manuscript of "George III" is in the J. P. Morgan Library, and is uniform in binding with the Manuscript of "George I" and "George II" in the present collection. Likewise, it is in part written by Thackeray, his daughter, and Mr. Hodder, and the opening lines indicate that it also, was the original Manuscript from which he delivered his American Lectures.

[SEE ILLUSTRATION]

He may begin this lecture, as a favorite English novelist resident in this country, commences his pleasant stories, by stating that, On the afternoon of the 14 day of June 1727, two horsemen might be perceived galloping swiftly along the road from Chelsea to Richmond. The foremost rider, dressed in the jack boots of the period, was a broad-faced and very corpulent cavalier, but by the manner in wh^{ch} he urged his horse you might see that he was a bold as well as a skilful Rider. Indeed no man loved sport better; and in the hunting fields of Norfolk no man rode more eagerly after the fox, or cheered Ringwood or Sweetlips more loudly than he who now galloped over the Richmond road.

He speedily reached Richmond Lodge, and asked to see the owner of the mansion. The mistress of the house, and her ladies, to whom our friend was admitted, said he could not be introduced to the Master, however pressing the business might be. The Master was asleep after his dinner. He always went to sleep after his dinner: and so be to the person who interrupted him! Nevertheless, our stout friend put the affrighted ladies aside; opened the forbidden door of the bed-room where a little gentleman lay in bed, and here the eager messenger knelt down in his jack boots.

REDUCED FACSIMILE OF ONE OF THE SUPPRESSED PASSAGES
IN THE AUTOGRAPH MANUSCRIPTS OF
THACKERAY'S GEORGE I, GEORGE II, AND GEORGE IV

[NUMBER 1366]

COMPLETE MAGAZINE PROOFS OF "THE FOUR GEORGES"
WITH CORRECTIONS BY THACKERAY

- 1367 THACKERAY (WILLIAM M.). Complete Original Proofs of "The Four Georges" as it appeared in the "Cornhill Magazine."
[London, 1860]

300.-
8vo, red levant morocco, Jansen style, inside dentelles, by Riviere. AN EXCEEDINGLY FINE COMPLETE SET OF PROOFS IN VARIOUS STAGES OF REVISION, together with two of the articles extracted from the Magazine as issued.

These Proofs show numerous variations in the text as compared with the published articles, a number of which are in Thackeray's hand. They also show the "set-up" before the initial woodcuts were placed, and in the proof of "George the Third" Thackeray has added the names of "Lord North," "Mr. Fox," "Mr. Pitt," and "Mr. Burke" beneath their respective woodcut portraits. In the first proof the original title "George I" appears, but in the third proof of the same article the title has been altered to "The Four Georges. Sketches of Manners, Morals, Court & Town Life. I. George the First," which is as it finally appeared.

A CHARMING PRESENTATION COPY
TO A GREAT SHAKESPEAREAN ACTRESS

- 1368 THACKERAY (WILLIAM M.). The Four Georges: Sketches of Manners, Morals, Court, and Town Life. *Illustrated*.
London: Smith, Elder, and Co., 1861

1350.-
12mo, black levant morocco, gilt back, gilt panelled sides, gilt edges. In a black levant morocco slip case.

FIRST ENGLISH EDITION. Second Issue.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*Mrs. Theodore Martin with the best regards of The Lecturer.*" This was accompanied by a charming note from Thackeray to Mrs. Martin, who was Helena Faucit, the lovely and enthralling Shakespearean Actress, which has been tipped in the volume, together with a portrait of Helena Faucit: "*November 26. My dear Neighbor. Is it not a dreary wet day, and can you possibly go out? As you sit at home by the fire, perhaps a friend's gossip may amuse you and here is a little from Your faithful 36.*"

ORIGINAL PROOFS OF PORTIONS OF
"LOVEL THE WIDOWER"

- 1369 THACKERAY (WILLIAM M.). Original Proofs of portions of his Novel "Lovel the Widower," Comprising Chapters I, III, IV, and V. *With India Paper proof in 4to, of illustrations by Thackeray for Chapter VI, with title "Lovel's Mothers," written on it by Thackeray.*

375.-
Bound in folio, red crushed levant morocco, Jansen style, inside dentelles, by Riviere.

THESE PROOFS ARE MOST INTERESTING, as they show the many changes made by Thackeray in the different printings of the proofs. There are a few other corrections made on the proofs, probably not by Thackeray. The text as it appeared in the magazine varied considerably from these galleys. There are at least two and sometimes three or four different proofs of the same Chapters, before and after the initial woodcut, and in revised forms.

**CRYPTIC PRESENTATION COPY
WITH AN ORIGINAL DRAWING BY THACKERAY**

1370 **THACKERAY (WILLIAM M.).** Lovel the Widower. *With illustrations.* London: Smith, Elder and Co., 1861

12mo, black levant morocco, gilt back, gilt panelled sides, gilt edges. In a black levant morocco slip case.

FIRST ENGLISH EDITION.

AT PAGE 176 IS INSERTED THE ORIGINAL DRAWING BY THACKERAY OF THE HEAD-PIECE TO CHAPTER V, WITH HIS NOTE TO THE ENGRAVER WRITTEN BENEATH THE DRAWING: "*The picture looks best reversed the other way.*" This drawing formerly belonged to Joseph Swain, who engraved a large number of the wood blocks from Thackeray's designs. THIS BOOK IS ALSO A PRESENTATION COPY FROM THACKERAY TO LADY MARTIN, with the following cryptic inscription on the fly-leaf: "*To XXXI from XXXVI*" in Thackeray's autograph, which translated, means that Lady Martin lived at 31 Onslow Square and Thackeray at 36 Onslow Square—hence "to XXXI from XXXVI."

**A FASCINATING THACKERAY VOLUME OF PROOFS WITH
NUMEROUS CORRECTIONS AND TWO PAGES OF
ORIGINAL MANUSCRIPT**

1370A **THACKERAY (WILLIAM M.).** Original Proofs of Chapters IV to VII of "The Adventures of Philip on his way through the World," all of which title Thackeray has deleted except "Philip." (London, 1860)

8vo, red levant morocco, Jansen style, inside dentelles, by Riviere.

THESE PROOFS CONTAIN TWO INSERTED MANUSCRIPTS, INCLUDING THE ORIGINAL MANUSCRIPT IN PENCIL, OF THACKERAY'S FAMOUS SONG "Doctor Luther," which appears on page 20 of a revised proof of chapter VII. Both proofs of this portion of the chapter are present, showing the additions. The other Manuscript is a full-page insert to be incorporated in Chapter IV.

AT THE COMMENCEMENT OF CHAPTER V IS A SMALL MARGINAL DRAWING BY THACKERAY OF A BISHOP WITH A MITER IN THE FORM OF A "W" for the initial letter of this chapter.

THE MANUSCRIPT MATERIAL BY THACKERAY IN THESE PROOFS CONSISTS OF OVER 1100 WORDS, BESIDES NUMEROUS CORRECTIONS THROUGHOUT THE PROOFS.

The Manuscript of "Doctor Luther" is written on the back of a letter to Thackeray from George Smith: "Mr. Herman Merivale asks for the MS. Addition to his volumes. He says that he sent it to you," etc.

**AN IMMACULATE COPY
WITH A PAGE OF THE ORIGINAL MANUSCRIPT**

1371 **THACKERAY (WILLIAM M.).** The Adventures of Philip on his Way through the World. London: Smith, Elder, and Co., 1862

3 vols., 12mo, original brown cloth, uncut and UNOPENED. In a brown levant morocco solander case.

FIRST EDITION. FIRST ISSUE IN ORIGINAL CONDITION. INSERTED AT PAGE 134 OF THE FIRST VOLUME IS A LEAF OF THE ORIGINAL MANUSCRIPT. It is closely written in Thackeray's vertical style, and occupies over two pages of the printed text. There are no half-titles to vols. 2 and 3, which is correct for the first issue. The back is stamped "London Smith & Elder."

**PROOFS OF THE "ROUNABOUT PAPERS"
WITH CORRECTIONS BY THACKERAY**

- 1372 **THACKERAY (WILLIAM M.).** The Original Proofs of his "Roundabout Papers," Nos. I, III to X, and of "A Roundabout Journey." With corrections and alterations by Thackeray. [also] Thorns in Thackeray's Editorial Cushion, consisting of 14 autograph letters addressed to Thackeray by would-be contributors.
[London, etc., 1860]

Together 2 vols., 8vo and 4to, claret crushed levant morocco, inside dentelles, by Riviere.

THESE PROOFS WITH A NUMBER OF CORRECTIONS BY THACKERAY, show many variations in text in the different printings as well as variations from the text as finally printed in the *Cornhill Magazine*. They comprise:

No. I. "On a Lazy Idle Boy," one proof without the initial woodcut.

No. III. "On Ribbons," two copies of proof of the first three pages, together with proof of the complete article, 10 pp.

No. IV. "On some Late Great Victories," two copies of proof, 6 pp., both with initial woodcut, the first with the title "On a Late Great Victory," with correction of two words in Thackeray's autograph on page 5; the second with title corrected to "Some" and "Victories," and with several corrections and additional words by Thackeray on pages 4 and 5. The initial woodcut on these proofs differ from the one which appeared in the Magazine, and possibly these are the only two copies existing of this particular woodcut after its rejection by Thackeray.

No. V. "Thorns in the Cushion," two proofs, the first of 7 pp., without the initial woodcut, the second with initial woodcut, and additional matter. On pages 5 and 7 are several corrections of punctuation and three words in Thackeray's autograph.

No. VI. "On Screens in Dining-Rooms," two proofs, 5 pp. each the first without and the second with the initial woodcut.

No. VII. "Tunbridge Toys," one proof, 5 pp., with initial woodcut.

No. VIII. "De Juventute," two proofs, the first 5 pp., without initial woodcut and with printed title "On George and the Dragon" crossed out and the new title "De Juventute," in Thackeray's autograph to replace it. At the foot of page 3 FOUR LINES ARE ADDED BY THACKERAY, and on page 5, EIGHT WORDS ARE ADDED BY THACKERAY; in the second proof the initial woodcut appears, and on p. 3 the word "Superfine" is written three times by Thackeray.

No. IX. "On a Joke I once heard from the late Thomas Hood," two proofs, the first 7 pp., without the initial woodcut, the second 9 pp., also without the woodcut.

No. X. "Round the Christmas Tree," two proofs, the first 7 pp., without initial woodcut, with the line "*I should like to see a proof with the initial letter when done.*" written on the margin of the first page IN THACKERAY'S AUTOGRAPH, and with several corrections, TWO OF WHICH ARE ALSO BY THACKERAY. The second proof has the initial woodcut, and it is apparent why Thackeray desired to see it. IT IS A BACK VIEW OF "THACKERAY AT THE PLAY" by Frederick Walker, and portrays Thackeray standing at the back of the pit watching the stage, his left hand in his coat pocket and his right hand behind his back, holding his beaver hat. A small boy is at his side, looking up at him inquiringly.

WITH A PAGE OF THE ORIGINAL MANUSCRIPT

- 1373 **THACKERAY (WILLIAM M.).** Roundabout Papers. Reprinted from "The Cornhill Magazine." *With illustrations.*

London: Smith, Elder and Co., 1863

12mo, original purple cloth, uncut. In a half purple levant morocco slip case. FIRST EDITION. FIRST ISSUE, without the advertisements at the back.

INSERTED AT PAGE 4 IS A PAGE OF THE ORIGINAL MANUSCRIPT OF "On a Lazy Irish Boy," which occupies nearly a page and a half of text. There are a number of corrections and additions.

On the verso of this page of Manuscript is an A. L. s. by Thackeray, dated Nov. 2, no year. To Mr. Watts.

"Vous qui savez tout. Can you tell me where to find a Spanish history or 2, of the Peninsular War, omitting mention of the English, describing the battles & showing how the Spaniards won them all?" etc.

A LARGE BLOT OF INK COVERING THE SUBSCRIPTION EXPLAINS THE PRESENCE OF THE MANUSCRIPT ON THE BACK OF THE LETTER. Having smudged the letter he decided not to send it, and saved the sheet to use for manuscript purposes.

- 1374 **THACKERAY (WILLIAM M.).** Denis Duval. A Novel. *Illustrations*
New York: Harper & Brothers, 1864

60 ✓ 8vo, brown crushed levant morocco, blind fillet borders, inside gilt borders, original wrappers bound in as issued (back wrapper slightly defective).

FIRST EDITION, preceding the English edition by three years. This is Thackeray's last novel, upon which he was engaged when he died. The tale ends with the struggle between Paul Jones in the *Bon Homme Richard* and the *Serapis*. With the H. S. Van Duzer bookplate.

- 30 ✓ 1375 **THACKERAY (WILLIAM M.).** Thackeray the Humourist and the Man of Letters. The Story of his Life, including a selection from his characteristic Speeches, now for the first time gathered together. By Theodore Taylor. *With photograph from life and original illustrations.*
London: John Camden Hotten, 1864

12mo, original green cloth (shaken), uncut. In a cloth slip case.

FIRST EDITION. Laid in as an A. L. s. from Hotten to J. Samuel Lucas sending him a copy of this book. He also speaks of the "Tin Trumpet," which Lucas had evidently thought to be by Thackeray. Hotten thinks it is by Horace Smith. The author of the present book was none other than Hotten himself. With the H. S. Van Duzer bookplate.

- 35 ✓ 1376 **THACKERAY (WILLIAM M.).** Thackerayana. Notes & Anecdotes *Illustrated by nearly Six Hundred Sketches by William Makepeace Thackeray.*
London: Chatto and Windus, 1875

8vo, original pictorial cloth (badly shaken). In a green levant morocco solander case.

FIRST EDITION. FIRST ISSUE. Later issue reads "Illustrated by Hundreds of Sketches." The book was suppressed because of copyright material which was used. An invaluable reference work for Thackeray's miscellaneous drawings.

- 70 ✓ 1377 **THACKERAY (WILLIAM M.).** The Orphan of Pimlico and Other Sketches, Fragments, and Drawings by W. M. Thackeray. With some Notes by Anne Isabella Thackeray. *Illustrations in color and black and white.*
London: Smith, Elder, & Co., 1876

4to, half red morocco, uncut (a few marginal damp stains).

FIRST EDITION. ONE OF 25 COPIES WITH THE ILLUSTRATIONS IN COLOR AND BLACK AND WHITE FACING EACH OTHER.

Laid in are a letter and a telegram from Thackeray of a very human character; also the original telegram and the one sent on another subject: "I am sure my friends will agree with me that there is no chance, and thank them heartily and say no." This was sent to Mr. Alexander Edmonston.

**WITH FOUR OF THE ORIGINAL LETTERS
TO THE "AMERICAN FAMILY" OF THE BAXTERS**

- 1378 **THACKERAY (WILLIAM M.).** Thackeray's Letters to an American Family, with an Introduction by Lucy D. Baxter. *Original drawings by Thackeray.* New York: The Century Co., 1904

12mo, cloth, uncut, leather label. In a half black morocco slip case.

1300. FIRST EDITION. LAID IN ARE FOUR OF THE ORIGINAL LETTERS WHICH COMPOSE THIS BOOK. The first is a letter addressed to Miss L. Baxter, 286 Second Avenue, New York. With the postage stamp attached, and Thackeray's seal, which was the cause of a part of Thackeray's signature being torn from the leaf and under the wax. It is the letter dated May 18 [1854], No. XXX in the book. The second letter is No. XXXIII. No superscription, and by its contents addressed, or intended for all the family. No. XXXV is the next letter, written December 15, [1855]. The book has it as written to "Mr." Baxter. The letter is clearly written to "Mrs." Baxter, and is a fine one of four pages. The fourth and final letter is No. XL, also a full four-page letter, and while it has no superscription, was written to "Sallie" Baxter.

A CHARMING GROUP OF LETTERS, ALL OF WHICH ARE IN PERFECT CONDITION, save the one above mentioned. In a few instances the letters CONTAIN A FEW WORDS OR SENTENCES WHICH DO NOT APPEAR IN THE BOOK. With the W. G. Wilkins bookplate.

THACKERAY'S ORIGINAL PARIS SKETCH BOOK, 1835

- 1379 **THACKERAY (WILLIAM M.).** The Original Sketch Book used by Thackeray when he was in Paris in 1835.

650. Oblong 8vo, old cloth covers (worn). Preserved in a red levant morocco solander case.

A DELIGHTFULLY INTIMATE ASSOCIATION VOLUME, containing 67 pages of sketches and finished drawings. Many of these pages contain several separate sketches of heads, busts, ornaments, animals, etc., in various positions. A half dozen or so, may well be termed finished drawings, and represent: Sketches from Pictures in the Louvre; a picture of a youth and a girl before Louis XIV; a State Officer before a lady of regal appearance; a horse's head, etc., etc.

Eight of the pages contain architectural sketches, four contain heads of animals or birds, six we will term finished drawings, and the remainder, 49, are rough sketches, or jottings for ideas to be worked up later. Altogether there are over 150 separate drawings or sketches, heads, full-length figures, animals, views, buildings, etc. With one exception, they are all in pencil, and one has been slightly tinted. The exception is a pen-and-ink drawing of a lady at an old-fashioned pump, with trees in the foreground and a building in the distance.

This volume was formerly in the collection of Eyre Crowe, Thackeray's private secretary in America, as indicated by a letter from him, laid in.

- 1380 **THACKERAY (WILLIAM M.).** A. L. s., 4 pp., 8vo. 36 Onslow Square, Brompton, June 19, [1856]. To "My dear Friend."

170. "It is a comfort to see your kind hand again, and I like you for not liking me to go away as I did in that sudden natural manner—about ten years ago it seems to me now. But to come away was best. I have done what I threatened, given up all business & pleasure . . . It was quite time, & my Dr. here says that he trembled for me and the risk I ran in going to America . . .

Ashburton told a friend of mine that 'I was as tender as a woman but as cruel as Robespierre'. I wonder whether it's true? . . . The last the very last of my loves Jane Ingilby by name was married last week . . . and now my emptied heart has only its paternal chambers occupied," etc.

WITH AN ORIGINAL DRAWING

- 1381 THACKERAY (WILLIAM M.). A. L. s., 1 p., 8vo. Kensington, undated. To Mrs. MacCullagh.

"No. 1 of my daughters is unwell and we are obliged to decline evening parties in consequence, otherwise mesdemoiselles wd. have had great pleasure in accepting Miss MacCullagh's invitation.

525. — *On the back of my note I see with dismay the picture of a little boy saying his prayers. As the subject is moral and edifying, I don't write a new note, and economize a sheet of paper."*

WITH THE DRAWING AS MENTIONED IN THACKERAY'S POSTSCRIPT, ON THE LAST PAGE OF THE LETTER SHEET.

A SPLENDID LETTER ABOUT "THE GEORGES"

- 1382 THACKERAY (WILLIAM M.). A. L. s., 4 pp., 8vo. 36 Onslow Square, London, Feb. 8, no year, but after his return from America. To F. S. Cozzens.

700. — A DELIGHTFUL REMINISCENT LETTER, WITH TWO SMALL DRAWINGS INCORPORATED—a heart and a rooster.

The letter is filled with mention of his American friends, Judge Daly, Bayard, Curtis, and others. His lectures on the Georges have produced £10,000. *"As I go on twaddling I feel I MUST come back & see you all. I praise Mr. Washington five times more here than I did in the States."*

While the letter was written in February, it was not mailed until April 5th, because Thackeray had put it in a portfolio, and did not discover it until the latter date.

COSTUME DRAWINGS BY THACKERAY DONE FOR THE BAXTERS

- 1383 THACKERAY (WILLIAM M.). A Collection of 18 Sketches, on 3 quarto sheets. Preserved in a black morocco portfolio.

750. — THESE SKETCHES, DONE IN PEN-AND-INK AND PENCIL, REPRESENT YOUTHS IN THE COSTUMES OF VARIOUS TIMES, as indicated by Thackeray: "Time of William III"; "Time of Mary Q. of Scots"; "Louis XV"; "Henry V".

These delightful sketches were done for his New York friends "The Baxters", and are reproduced in "Thackeray's Letters to an American Family", with an introduction by Lucy D. Baxter, where on page 4 it is stated: "He entered with great interest into all our plans and amusements, and on one occasion, when my eldest brother's costume for a juvenile fancy ball was under discussion, he took pen and paper and drew little sketches of the proper dress for a page of various periods . . . He said that the quaint little figure with the big cuffs and broad brim to his hat was like little melancholy Harry Esmond."

- 1384 THACKERAY (WILLIAM M.). An Original pencil Drawing of a Physician feeling the pulse of a patient with his right hand, and holding his watch in his left. *Size 4¾ by 2¾ inches.*

210. — THIS QUITE FINISHED DRAWING WAS EVIDENTLY INTENDED FOR A VIGNETTE AT THE COMMENCE OF A CHAPTER, as a large capital letter "N" is at the upper right-hand corner. The circumstantial evidence is that it was turned over to J. Swain to cut on wood for Thackeray, and who retained it after doing his part of the work. The inscription on the back *"Fredk. Locker Esq. with J. Swain's compts."* bears out this assumption.

THACKERAY'S SCHOOL COPY OF CATULLUS

- 1385 [THACKERAY (WILLIAM M.).] Catulli, Tibulli, et Propertii, Opera. Londini, 1822

18mo, old polished calf, gilt. In a cloth slip case.

THACKERAY'S SCHOOL COPY OF CATULLUS AND PROPERTIUS, inscribed on the fly-leaf: "W. M. Thackeray. Carthus: hunc librum acceptum refert Wentworth Hayshe Schol. Harrow. August 2, 1828." Laid in is a letter from G. Pryne to Dr. Thackeray, the grandfather of the novelist, in relation to Thomas Henry Gregg, the portrait painter. With the Rev. J. H. Ward bookplate.

ORIGINAL MARGINAL DRAWINGS BY THACKERAY IN HIS COPY OF "THE CONNOISSEUR"

- 1386 [THACKERAY (WILLIAM M.).] The Connoisseur. By Mr. Town, Critic and Censor-General. [George Colman.] London: Printed for R. Baldwin, 1757-60

Vols. I and III only, 2 vols., 16mo, original calf (worn, and covers loose). In a red morocco solander case.

THACKERAY'S OWN COPY, WITH HIS EMBOSSED MONOGRAM ON THE TITLE-PAGE OF EACH VOLUME. VOLUME ONE CONTAINS TEN ORIGINAL PENCIL DRAWINGS which he has sketched on the margins of the leaves, SIX OF WHICH HAVE BEEN REPRODUCED IN "THACKERAYANA," pages 362 to 369. THESE DRAWINGS (with perhaps one exception) ALL RELATE TO THE TEXT ON THE PAGES WHERE THEY ARE SKETCHED.

On one of the blank pages at the end of the same volume (the first) Thackeray has noted down words or phrases which have caught his attention from nine different pages, the number of the page in each instance being given by him.

WITH ORIGINAL DRAWINGS IN COLOR BY THACKERAY FOR EDWARD FITZGERALD

- 1387 [THACKERAY (WILLIAM M.).] Fouqué (F. B. de la Motte). Undine. [London: E. Moxon, n.d.]

12mo, green morocco, blind tooled back within fillet borders, blind panelled sides within gilt borders. In a green levant morocco slip case, with flap.

A SUPERB AND INTIMATE VOLUME, CLOSELY ASSOCIATING WILLIAM M. THACKERAY AND EDWARD FITZGERALD. On the front fly-leaf is the autograph of Fitzgerald, with the date 1835. Beneath this he has written: "The Drawings in this volume were made by W. M. Thackeray as we sat talking together two mornings in the Spring of 1835 or 1836, at the house of his step-father Carmichael Smith in Albion Street, Hyde Park, London. E. F."

The original title-page of the book has been torn out, and in its place Thackeray has drawn and lettered a new one: "Undine von Friedrich Bn. De La Motte Fouqué mit Randzeichnungen von Mr. Thackeray [drawing of a Sacred Font], London: herausgegeben von E. Moxon, Dover Street." At the beginning of the first chapter Thackeray has lettered the name "Undine" within an elaborate scroll, all of which has been colored by hand.

THROUGHOUT THE BOOK HAVE BEEN INSERTED FIFTEEN ORIGINAL DRAWINGS BY THACKERAY which have been colored by hand, and on the last fly-leaf Fitzgerald has again written: "The Drawings in this book were done for me by W. M. Thackeray at his Father's house Albion Street, during the Mornings in 1837. Edward Fitzgerald. May 14, 1860. With the Edward Fitzgerald bookplate, which was designed by Thackeray."

**THACKERAY'S COPY OF "THE GUARDIAN"
WITH 18 ORIGINAL PENCIL SKETCHES**

- 1388 [THACKERAY (WILLIAM M.).] *The Guardian. Engraved title-pages with medallions of Steele.* London, 1795

2 vols., 12mo, old calf.

THACKERAY'S OWN COPY, ENRICHED WITH 18 CHARMING MARGINAL DRAWINGS ILLUSTRATIVE OF PASSAGES WHERE THE DRAWINGS APPEAR. These have all been reproduced (with one exception) in "Thackerayana," 1875, pp. 276-298. A note on the fly-leaf of each volume states that these volumes were purchased at the sale of Thackeray's library by Sotheran and Co., in 1879. With the Michael Tomkinson bookplate.

THACKERAY'S COPY WITH TWO PENCIL DRAWINGS BY HIM

- 1389 [THACKERAY (WILLIAM M.).] *Mengo (R. P. F. H.). Flagellum [et] Fustis Daemonum.* N.p., 1727

8vo, old boards, black morocco back, uncut. In a red levant morocco solander case.

THIS CURIOUS OLD BOOK ON THE BLACK ART FORMERLY BELONGED TO THACKERAY, and has his signature on the fly-leaf; a pencil note underneath in his hand "a very scarce and curious book"; and his embossed monogram on the half-title.

ON ONE OF THE FLY-LEAVES IS THE PENCIL DRAWING BY THACKERAY, suggested by the contents of the book, which is reproduced on p. 205 of "Thackerayana," 1875, and on the margin of p. 137 is the odd little grotesque, which is reproduced on p. 207 of the same volume.

- 1390 [THACKERAY (WILLIAM M.).] *A Political Lecture on Heads, alias Blockheads!! A Characteristic Poem. By Don Juan Asmodeus. Folding colored plate.*

London: Printed and Published by John Fairburn, n.d.

8vo, stitched. Preserved in cloth covers.

THACKERAY'S OWN COPY, WITH HIS AUTOGRAPH ON THE TITLE-PAGE. With the Albert M. Cohn bookplate.

- 1391 [THACKERAY (WILLIAM M.).] *The R——L Register: With Annotations by Another Hand.* London: Printed for J. Bew, 1778-80

4 vols. in one, thick 16mo, contemporary calf (rehinged).

THACKERAY'S COPY, with his embossed monogram on the first title-page, and pencil references by him on one of the blank pages at the end to several subjects in the book. Another owner has identified in pencil many of the characters described in this Register, the publishers having used initials only.

- 1392 [THACKERAY (WILLIAM M.).] *Sala (G. A.). Original Proofs of George Augustus Sala's work, "William Hogarth," Nos. IV, VI, and VIII.* [London 1860]

8vo, red levant morocco, Jansen style, inside dentelles, by Riviere.

THESE PROOFS CONTAIN SEVERAL CORRECTIONS IN THACKERAY'S AUTOGRAPH, although most of the corrections were made by Sala himself. We can observe in the deleted portions, the softening influence of Thackeray upon the too outspoken descriptions of Hogarth's time.

**THACKERAY'S TRAVELLERS' GUIDE BOOK
WITH SEVEN PENCIL SKETCHES BY HIM**

- 1394 [THACKERAY (WILLIAM M.).] Starke (Mariana). Information and Directions for Travellers on the Continent of Europe, more particularly in Italy and in the Island of Sicily. *Folding map.*
London: John Murray, 1832

450.
12mo, original cloth (back broken in two). In a red morocco solander case. THACKERAY'S TRAVELLERS' GUIDE BOOK, WHICH HE HAS MADE MOST INTERESTING BY EXECUTING SEVEN PENCIL DRAWINGS IN VARIOUS PARTS OF THE BOOK, of characters and incidents seen on his journey. SIX OF THESE DRAWINGS HAVE BEEN REPRODUCED IN "Thackerayana," and one is HIS OWN PORTRAIT in travelling costume. With the Henry Carmichael-Smyth bookplate, and Thackeray's embossed monogram on the title-page.

- 1395 THOMPSON (FRANCIS). Poems. *Frontispiece.*
London: Elkin Mathews & John Lane, 1893

105.
Small 4to, original gray boards, uncut. In a cloth morocco bound slip case. FIRST EDITION. SCARCE. One of 500 copies.

- 1396 THOMPSON (FRANCIS). Sister-Songs. An Offering to Two Sisters. *Frontispiece.*
London: John Lane, 1895

15.
Small 4to, original olive buckram, uncut. In a cloth morocco bound slip case (name on fly-leaf). FIRST EDITION.

- 1397 THOMPSON (FRANCIS). New Poems.
Westminster: Archibald Constable and Co., 1897

750
8vo, original purple buckram, uncut. In a cloth morocco bound slip case. FIRST EDITION. With the embossed presentation stamp of the publishers on the title-page.

- 1398 THOMPSON (FRANCIS). Victorian Ode for Jubilee Day, 1897.
[The Westminster Press, 1897]

750
16mo, original printed wrappers, uncut. FIRST EDITION. One of a few copies privately printed at the Westminster Press. There were two issues of this pamphlet, with imprints respectively of the Westminster Press and the Palace Court Press.

- 1399 THOMPSON (FRANCIS). Health & Holiness.
London: Burns & Oates, 1905

750
16mo, original pink cloth, uncut. In a cloth morocco bound slip case. FIRST EDITION.

- 1400 THOMPSON (FRANCIS). Ode to the English Martyrs.
London: Burns & Oates, [1906]

750
8vo, original gray printed wrappers. FIRST EDITION.

- 1401 THOMPSON (FRANCIS). The Hound of Heaven.
London: Burns & Oates, [1908]

25
16mo, original printed Japan vellum wrappers, uncut. FIRST SEPARATE EDITION. With the Carolyn Wells bookplate.

- 3750
1402 **THOMPSON (FRANCIS).** Shelley. With an Introduction by the Rt. Honble. George Wyndham. London: Burns & Oates, 1909

8vo, Japan vellum boards, uncut.
FIRST EDITION. LARGE PAPER COPY.

- 230-
1403 **THOMPSON (FRANCIS).** Autograph Manuscript of "All Flesh," written on 3 pp., 4to., signed at the end. A few slight tears.

In a red levant morocco portfolio.

- 250
1404 [**THOMPSON (FRANCIS).**] Blunt (Wilfred Scawen). Francis Thompson. London: Burns & Oates, [1907]

Small 4to, original gray printed wrappers.
FIRST EDITION.

- 750
1405 [**THOMPSON (FRANCIS).**] Meynell (Everard). The Life of Francis Thompson. *Portraits.* London: Burns & Oates, 1913

8vo, original buff buckram, uncut (name on fly-leaf).
FIRST EDITION.

FRANCIS THOMPSON'S COPY WITH CAUSTIC COMMENTS

- 280-
1406 [**THOMPSON (FRANCIS).**] Stevenson (R. A. M.). Velasquez. *Illustrations.* London: George Bell & Sons, 1899

12mo, original green cloth. In a green cloth slip case.

FIRST EDITION. FRANCIS THOMPSON'S COPY, with his autograph on the half-title, and long marginal notes by him in pencil on pages 34, 35, 37, 51, and 110. Mr. Everard Meynell has written on the fly-leaf: "*This, one of Francis Thompson's review books from the 'Academy,' bears his marginal notes, and on the cover the marks of his habitual carelessness with matches.*"

Some of Thompson's comments are extremely caustic.

- 00-
1407 **THOMSON (JAMES).** Summer. A Poem. *Ornament.* London: Printed for J. Millan, 1727

8vo, original marbled wrappers, some lateral deckles (back strip missing and occasional time discolorations and stains). In a cloth box case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*To Him, without whose generous Approbation I have writ in vain. To Aaron Hill Esq.*"

Above this inscription a former owner has written: "*From the presentation below it is rendered probable that Thompson [sic] was a partaker of the liberality, for which the amiable & worthy Aaron Hill was so deservedly celebrated.*"

Laid in, is an A. L. s. from Gilbert Hill, with an appealing poem, both of which exhibit his need for the necessities of life, and asking for aid.

- 5-
1408 **THOMSON (JAMES).** Antient and Modern Italy Compared: Being the First Part of Liberty, A Poem; Greece: Being the Second Part of Liberty, A Poem; Rome: Being the Third Part of Liberty, A Poem; Britain: Being the Fourth Part of Liberty, A Poem; The Prospect: Being the Fifth Part of Liberty. A Poem.

London: Printed for A. Millar, 1735-6

5 vols. in one, 4to, old calf (rebacked; small tear in one half-title; the price on the first title-page has been erased and corrected by hand).

FIRST EDITION OF EACH PART, forming the complete work "Liberty." A FINE COPY, with all the half-titles, and the final leaf of advertisement in the first and last parts, as issued. With the David, Second Earl of Buchanan armorial bookplate.

- 1409 **TORQUEMADA (ANT. DE).** The Spanish Mandeule of Miracles. Or, The Garden of Curious Flowers. Wherin are handled sundry points of Humanity, Philosophy, Diuinitie, and Geography, beautified with many strange and pleasant Histories. *Title within ornamental border.* London: Printed by I. R. for Edmund Matts, 1600

Small 4to, original calf, with the Manwood arms impressed in gold on the covers.

FIRST EDITION of this translation from the Spanish, by Ferdinand Walker. On the upper title margin is the inscription: "*The 16 of May, 1600. 42 Pe. Manwood.*" The Heber-Stuart of Dunnairn-Ritson copy, with the Stuart of Dunnairn bookplate, and Ritson's autograph.

- 1410 **[TRELAWNY (EDWARD).]** Adventures of a Younger Son. London: Henry Colburn and Richard Bentley, 1831

3 vols., 12mo, original half calf (hinges quite weak, although they have been glued).

FIRST EDITION. Laid in is a letter from Trelawny to J. A. Roebuck concerning some pictures which are for sale. His comments about Turner are spirited.

THREE IMPORTANT LETTERS REGARDING THE BUILDING OF BYRON'S SCHOONER

- 1411 **TRELAWNY (EDWARD J.).** 3 A. L. s., 8 pp. in all, 4to. Pisa, January 21, February 23, and April 9th, 1822. With an incomplete unsigned note by Byron at the end of the last letter. To Captain Roberts.

THESE THREE LETTERS ARE OF CONSIDERABLE IMPORTANCE IN CONNECTING THE LIVES OF BYRON, SHELLEY, TRELAWNY AND CAPTAIN ROBERTS IN THIS FATEFUL YEAR.

The earliest letter is an urgent command to Captain Roberts to commence at once on a Boat for Lord Byron, to resemble his and Shelley's—to spare no expense in making her in every way complete. "*Lord B. & Shelley can talk of nothing else but boating.*"

Impatient at not hearing frequently from Roberts, Trelawny writes again on Feb. 23, anxious to hear how the varmint is getting on, and also how much money he will need to complete the boat.

"*By the by her name which is to be written very small on her stern is to be thus COUNTESS GUICCIOLI GAMBA. I told him it was great folly, but he says the absurd womenkind must have their way . . . We have had much difficulty in getting houses at Spezia for Williams & Shelley. Lord B. is contented to have one near.*" By April the boat must have been nearly finished: "*We are all in a state of feverish anxiety as to the sailing. Williams cannot sleep nights till tis decided, and my mustachios will assuredly turn white should anything shoot ahead of her . . . have you contrived an awning for the Don Juan, for I cannot call her by any other name?*"

At the end of this letter BYRON ADDS A POSTSCRIPT:

"*Draw away—the first draft is (or ought to be) honoured by this time . . . I hope the Schooner will be Varmint all over, & I should be more vexed that she should want anything to render her neat and complete than*"—the remainder on the note is missing.

- 1412 **TROLLOPE (ANTHONY).** The Last Chronicle of Barset. *Woodcut illustrations.* London: Smith, Elder and Co., 1867

In the original 32 parts, 8vo, original cream wrappers. In a half brown morocco slip case.

FIRST EDITION.

- 275- 1413 **TROLLOPE (ANTHONY).** *He Knew He was Right. Woodcut illustrations by Marcus Stone.* London: Strahan and Company, 1869

In the original 32 parts, 8vo, original gray pictorial wrappers, uncut (occasional damp-stains). In a half brown morocco slip case.
FIRST EDITION.

- 275- 1414 **TROLLOPE (ANTHONY).** *The Vicar of Bullhampton. Woodcut illustrations.* London: Bradbury, Evans, and Co., 1870

In the original 11 parts, 8vo, original gray wrappers (rebacked), uncut. In a half brown morocco slip case.
FIRST EDITION.

- 225- 1415 **TROLLOPE (ANTHONY).** *The Way We Live Now. Woodcut illustrations.* London: Chapman and Hall, 1874-5

In the original 20 parts, 8vo, original green pictorial wrappers, uncut (backs repaired, and name on the first cover). In a half brown morocco slip case.
FIRST EDITION. With an A. L. s. of the author laid in.

- 50- 1416 **VICARS (JOHN).** *A Looking-Glasse for Malignants: or, Gods hand against God-haters.* London: Printed for Iohn Rothwell, 1643

Small 4to, old calf, fore and lower edges mostly uncut (binding worn).
FIRST EDITION. This is a tirade against Archbishop Laud and others of the English Clergy who were followers of Charles I. With the Huth and J. L. Clawson bookplates.

- 170- 1417 **VIRGILIUS.** *The .xiii. Bookes of Aeneidos. The first twelue beeing the woorke of the diuine Poet Virgil Maro, and the thirteenth the supplement of Maphaeus Vegius. Translated into English verse to the fyrst third part of the tenth Booke, by Thomas Phaer Esquire: and the residue finished, and now the second time newly setforth for the delite of such as are studious in Poetrie: by Thomas Twyne, Doctor in Physicke. Title within ornamental border. Black Letter.*
Imprinted at London by William How, for Abraham Veale, 1584

Small 4to, old scored russia, gilt and blind tooling (title-page slightly defaced and pen-and-ink drawing on last fly-leaf).
FINE COPY. With the Huth bookplate.

- 55- 1418 **VOLTAIRE (J. F. M. AROUET DE).** *La Pucelle; or, The Maid of Orleans. A Poem, in XXI Cantos. From the French of M. de Voltaire, with the Author's Preface and Original Notes.* N.p., 1796

2 vols., 8vo, maroon straight-grain morocco, inside dentelles, gilt edges.
CHOICE COPY, with the half-titles, of this splendid edition, translated by Lady Charleville.

AUTOGRAPH MANUSCRIPT OF RICHARD WAGNER

- 450-
1419 **WAGNER (RICHARD)**. Autograph Manuscript of a Scene from "Die Walkure," written on 6 pp., 8vo. Written in German, with a translation in English in another hand.

Tipped on sheets, and bound in imp. 8vo, dark blue levant morocco, gilt borders, title on side, by Stikeman.

This very important Wagner Manuscript contains the entire libretto of one of the scenes of "Die Walkure." The manuscript note and translation probably are in the handwriting of Alfred Forman, who made an English translation of "The Ring" at about the time of its first production in England.

The note which accompanies the above manuscript reads as follows: "In 1877 I was assisting my friend Edward Dannreuther in the preparation of the programmes of the so-called Wagner Festival Concerts held at Albert Hall in the May of that year, a lot of printed and manuscript arrived direct from Richard Wagner himself for use in framing the programmes. Among the rest was the following scene from 'Die Walkure' in the handwriting of the great poet and composer, fortunately observed to be a Wagner holograph and religiously preserved. The English version which here accompanies the German is taken from my translation of the entire 'Ring des Nibelungen' as first published in 1877." From the Buxton Forman collection.

[SEE ILLUSTRATION]

- 50-
1420 **WALLER (EDMUND)**. Mr. Wallers Speech in Parliament, at a conference of both Houses in the painted Chamber. 6. July 1641.

London: Printed by J. N. for Abel Roper, 1641

Small 4to, olive crushed levant morocco, Jansen style, inside dentelles, by Riviere. FIRST EDITION. FINE COPY. With the initials in pencil of Buxton Forman.

- 45-
1421 **WALLER (EDMUND)**. Mr. Wallers Speech in the House of Commons, on Tuesday the fourth of July, 1643. Being brought to the Barre, and having leave given him by the Speaker, to say what hee could for himselfe, before they proceeded to expell him from the Hovse.

London: Printed by G. Dexter, 1643

Small 4to, brown crushed levant morocco, Jansen style, broad inside dentelles, by Riviere.

FIRST EDITION. FINE COPY.

BEAUTIFUL ORIGINAL COPY OF THE EARLIEST ISSUE

- 800-
1422 **WALLER (EDMUND)**. The Workes of Edmond Waller Esquire, Lately a Member of the Honourable House of Commons, in this present Parliament. London: Printed for Thomas Walkley, 1645

Small 8vo, original calf, blind tooled. In a brown morocco solander case.

FIRST EDITION AND EARLIEST ISSUE, the publication of which was unauthorized by him. With a manuscript note concerning this edition pasted at the end. With the E. M. Cox and Beverly Chew bookplates.

Brünhilde.

Lieg müd! -
Lieh' auf mich!
Ich - bin's,
Der bald du folgst.

Lieg müd. (richtet den Blick zu ihr auf).

Wer bist du, sag',
Die so schön und ernst mir erscheint?

Brünhilde.

Nur Todgeweihten
Fängt mein Anblick:
Wer mich erschaut,
Der scheidet vom Lebens-Licht.
Auf der Walstatt allein
erscheine ich Edlen:
Wer mich gewahet,
Zu Wal'hor ich ihn mir.

Lieg müd. (blickt ihr lange in das Auge, senkt dann sinnend
das Haupt, und wendet sich endlich mit feier-
lichem Conste wieder zu ihr).

Der dir nun folgt,
Wohin fñhrt du den Helden?

Brünhilde.

In Walvater,
Der dich gewählet,
Fñhr ich dich:
Nach Walhall folgst du mir.

Lieg müd.

In Walhall's Saal
Walvater find ich allein?

Brünhilde.

Egefallner Helden
Hel're Schar
Umfängt dich hold
mit hoch-heiligem Grñf.

REDUCED FACSIMILE OF AUTOGRAPH MANUSCRIPT
OF RICHARD WAGNER OF A SCENE FROM
"DIE WALKÜRE"

[NUMBER 1419]

LORD TENNYSON'S COPY

- 1423 **WALLER (EDMUND).** Poems, &c. All the Lyrick Poems in this Booke were set by Mr. Henry Lawes Gent. of the Kings Chappell, and one of his Majesties Private Musick.

London: Printed by T. W. for Humphrey Mosley, 1645

Small 8vo, mottled calf, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges, by Bedford (title-page re-hinged). In a red levant morocco solander case.

550. First EDITION. Second Issue. "An Advertisement to the Reader" is wrongly inserted between the title-page A and the first leaf of the Dedication, A2. There were three editions of this year. The First Edition is found in two issues, of which this is the Second: The First has title "Workes". This Second Issue consists of the unused sheets of the First, with a new title-page; 3 new preliminary leaves consisting of "To my Lady," and "Advertisement"; and sig. I which contains 7 new poems and 2 leaves of Tables. The pagination in this new signature commences with 93, and the poems here would naturally follow the others, which end with 92. But "Mr. Waller's Speech in Parliament" which concluded the First Issue is left in its old place, with its old pagination commencing with 93, so that there is repeated pagination here.

Lord Tennyson HAS MADE A CORRECTION ON p. 49 AND SUGGESTED AN IMPROVEMENT, SIGNING HIS INITIALS. The correction is obvious, but the suggested variant is somewhat doubtful. With manuscript notes on fly-leaves by Locker-Lampson, Mr. Chew, and others. The Lord Tennyson-Rowfant-Hagen-Chew copy, with all four bookplates.

- 1424 **WALLER (EDMUND).** Three Poems Upon the Death of his late Highness Oliver Lord Protector of England, Scotland, and Ireland. Written by Mr. Edm. Waller. Mr. Io. Dryden. Mr. Sprat, of Oxtord.

London: Printed by William Wilson, 1659

160. Small 4to, brown crushed levant morocco, gilt and blind panelled sides, lower deckle edges, by Riviere.

FIRST EDITION. FINE COPY.

FINE LETTER ANNOUNCING THE STOPPING OF THE STRAWBERRY HILL PRESS

- 1425 **WALPOLE (HORACE).** A. L. s., 3 pp., 4to. Arlington Street, January 12, 1775. To Philip Yorke, Second Earl of Hardwicke.

270. A FINE LETTER RELATING TO HIS ABANDONMENT OF THE STRAWBERRY HILL PRESS. In reply to Lord Hardwicke, who had asked him to print at Strawberry Hill the Second Edition of Sir Dudley Carleton's Papers [first published by the Earl in 1757], Horace Walpole says: "*I will not trouble you, my Lord, with recapitulating many private reasons that have induced me to put a stop to my Press, which has not worked in a manner for these two years. I even two months ago gave my Printer warning to provide for himself, having no further use for him: and tho it is true that I have retained him since, by the occasion I had for him as a Secretary to write my letters during the incapacity of my hand in the gout, yet it is with no present thoughts of employing him again in his profession,*" etc.

- 1426 **[WALTON (ISAAC).]** Chalkhill (John). Thealma and Clearchus. A Pastoral History in smooth and easie Verse.

London: Printed for Benj. Tooke, 1683

110. Svo, green levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges, by Bedford.

FIRST EDITION. FINE COPY. The Preface is by Isaac Walton, which is followed by a Poem by Thomas Flatman "To my worthy Friend Mr. Isaac Walton; on the Publication of this Poem."

- 1427 WARTON (THOMAS, THE YOUNGER). A. L. s., 1 p., 4to, with seal and address (small defect, where sealed). Trinity College, Oxford, January 26, 1782.

25- To Isaac Reed, Editor of Shakespeare.

CONCERNING WARTON'S ATTACKS ON THE CHATTERTON FORGERIES. "Mr. Stevens informs me that you have Mr. Walpole's letter about Rowley's Poems. If not in hand, permitt me to beg the favour to borrow it. . . ." etc.

- 1428 [WATKINS (RICHARD).] Newes from the Dead, or, a True and Exact Narration of the miraculous deliverance of Anne Greene, who being Executed at Oxford December 14. 1650. afterwards revived; and by the care of certain hysitians [sic] there, is now perfectly recovered. Written by a Scholler in Oxford. The Second Impression with Additions. Oxford: Printed by Leonard Lichfield, 1651

75- Small 4to, blue crushed levant morocco, inside dentelles, gilt edges, by Riviere. With the Arbury Library label.

- 1429 [WHISTLER (J. A. MacNEILL).] The Gentle Art of Making Enemies. Edited by Sheridan Ford. Paris: Delabrosse & Cie, 1890

85- 16mo, original gray printed wrappers, uncut. In a half green morocco slip case. THE FIRST EDITION (unauthorized) issued in Paris by Mr. Ford when Whistler attempted to take the whole book out of his hands in order to place it with Theodore Duret to arrange for the Press. It contains the Correspondence with Whistler about its publication, the Menpes controversy omitted from the Whistler edition. Some of these copies were sent to America, Frederick Stokes & Brother being named as publishers, but the bulk of the edition was seized at Antwerp by Whistler's representatives, and destroyed. [See following number]. With the Beverly Chew bookplate.

- 1430 [WHISTLER (J. A. MacNEILL).] The Gentle Art of Making Enemies. New York: Frederick Stokes & Brother, 1890

25- 16mo, original gray printed wrappers, uncut. In a half calf slip case (front cover repaired and fly-leaf torn).

FIRST EDITION (unauthorized), Second Issue. [See previous number]. With the Harry Glemby bookplate.

- 1431 WHISTLER (J. A. MacNEILL). The Gentle Art of Making Enemies. London: William Heinemann, 1890

150- Small 4to, original brown boards, cloth back, uncut. In a half brown morocco slip case.

FIRST AUTHORIZED EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "To Charles I Singleton—with best wishes. [signed with his butterfly signature]. Jan. 1, 1892."

PRESENTATION COPY TO LOUIS FAGAN

- 1432 WHISTLER (J. A. MacNEILL). Eden versus Whistler. The Baronet & the Butterfly. A Valentine with a Verdict. Paris: Louis-Henry May, [1899]

300- 4to, original brown boards, gilt lettering, cloth back, uncut. In a half brown morocco slip case.

FIRST EDITION. LARGE PAPER COPY. One of 250 copies signed by the author with his butterfly signature.

On the leaf of limitation Whistler has written:

"To Louis Fagan—of keen appreciation: Delightful authority, and perfect friend. [Butterfly signature]. upon the joyous occasion at 'Christies' when the Baronet was discovered in full sale!—accomplishing his destiny as 'Amateur Speculator,' and wonderfully 'closing the incident' Sat. 15. July. 1899."

- 1433 WHISTLER (J. A. MacNEILL). Whistler v. Ruskin. Art & Art Critics. London: Chatto & Windus, n.d.

Small 4to, original brown printed wrappers, uncut. In a half brown levant morocco slip case.

70.5
AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, with "Mrs. Forster" written on the title-page by Whistler, and on page 10, a marginal note explaining that "Tough old Tom" was "Tom Taylor, Art Critic of the 'Times'."

- 1434 WHISTLER (J. A. MacNEILL). A. L. s. [butterfly signature], 1 p., 12mo. Undated. To Miss Collins.

25
"The 'Sorcerer', my dear Miss Collins, is always at your service—and when one of these days you do him the honour to breakfast in the true Yellow, he will, Though you say you are not 'curious'—he knows you to be 'dainty'—answer all your questions."

- 1435 WHISTLER (J. A. MacNEILL). Autograph Transcription of Two Letters, one from the Fine Arts Committee to Whistler, and the other Whistler's reply to the same, signed with the 'butterfly', made for 'copy' purposes. Written on 1 page, quarto.

100
"THE GENTLE ART OF MAKING ENEMIES." In reply to a letter, dated July 13, 1892, in which J. W. Beck expressed the hope, on behalf of Sir Frederick Leighton and the Fine Arts Committee, that Whistler would send an exhibit to the British Section of the Chicago Exhibition, the artist replied: "Thank you Mr. Beck! I refer you to my late experience in your Regent Street Gallery—historically recorded in the Public Press, of which I send herewith an Extract . . . Pray convey my distinguished consideration to the President, and say that I have undefined sense of something ominously flattering occurring—but that no previous desire on his part ever to deal with work of mine has prepared me with the proper form of acknowledgement. No! no Mr. Beck—'Once hung—twice sky!'" Both letters are transcribed in Whistler's hand, and marked "Copy."

- 1436 WHISTLER (J. A. MacNEILL). Original Pen-and-Ink Sketch of a Girl, holding a Vase. Full-length. Unsigned. Measuring 8½ x 6½ inches. Matted.

"LEAVES OF GRASS" IN PERFECT ORIGINAL CONDITION

1437 WHITMAN (WALT). *Leaves of Grass. Engraved portrait.*
Brooklyn, New York, 1855

Small folio, original green cloth, gilt title and floral decorations on the back, gilt title, blind tooled decorations on the sides, gilt borders, gilt edges. In a morocco bound cloth slip case.

3400
FIRST EDITION. FIRST ISSUE IN SUPERLATIVE CONDITION. On the title-page is the autograph of F. T. Palgrave, dated 1857, and in 1868 HE PRESENTED THIS COPY TO FREDERICK LOCKER, the inscription on the fly-leaf reading: "*F. Locker from F. T. Palgrave, June, 1868. This is the original first edition, printed by the hands of the Yankee Tupper himself.*" Pasted on the inside front cover is the addressed portion of a wrapper to Frederick Locker in the hand of Whitman. Laid in are SIX IMPORTANT PIECES OF WHITMAN INTEREST OF CONSIDERABLE SCARCITY:

1. Cabinet portrait of Whitman, autographed by him.
2. Proof of an excerpt from the United States Review, entitled "Walt Whitman and his Poems." A lengthy article on "Leaves of Grass", hailing him as "An American bard at last."
3. Proof of an excerpt from the Brooklyn Daily Times, entitled "Walt Whitman, a Brooklyn Boy." In praise of "Leaves of Grass" just published.
4. Proof of an excerpt from the American Phrenological Journal, entitled "An English and an American Poet," quoting and commenting on Tennyson's Poems, 1855, and Whitman's "Leaves of Grass," 1855.
5. Printed letter to W. M. Rossetti, dated March 17, 1876, concerning his state of health and "Leaves of Grass."
6. Printed letter by W. M. Rossetti, dated May 20, 1876, in praise of Walt Whitman; urging the purchase of his "Leaves of Grass," and other books of poetry by him, for which Rossetti will be glad to accept orders, and forward the remittances to Whitman.

The three proofs just referred to had previously been pasted in a scrap book, and have become slightly torn at the top in removing them.

A RARE COLLECTION AND A MATCHLESS COPY. On the title-page is pasted the label of Whitman's one-time London agent Wm. Horsell, who presumably sold this copy to the editor of "The Golden Treasury."

1438 [WHITMAN (WALT).] *Broadside Letter from Ralph Waldo Emerson to Walt Whitman, dated "Concord, Mass'tts, 21 July, 1855.*

Small 4to (a large and a small hole at top). In a polished calf portfolio.

200
OF EXCESSIVE RARITY, OF WHICH BUT THREE COPIES APPEAR TO BE KNOWN. NO COPY WAS FOUND AMONG WHITMAN'S PAPERS, according to Traubel. Mr. Wakeman, whose collection was sold in 1924, left a memorandum stating that "This is the rarest of all the Emerson items," and that but two examples were known. He did not know of the present copy.

THE LETTER RELATES TO "Leaves of Grass," of which he writes: "I am not blind to the worth of the wonderful gift of 'Leaves of Grass.' I find it the most extraordinary piece of wit and wisdom that America has contributed . . .," etc. This Broadside was evidently struck off by Whitman to send to friends. This copy was found between the leaves of the copy of "Leaves of Grass" which Whitman sent to Francis Palgrave. At the top is the line (which is somewhat damaged by the hole mentioned): "Copy for the convenience of private reading only."

1439 WHITTIER (JOHN G.). *In War Time, and Other Poems.*
Boston: Ticknor and Fields, 1864

12mo, original green cloth.

230
FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed: "*To Lydia M. Child from her fd. y[e] old time The Author.*" With the William Harris Arnold bookplate.

210. ✓
1440 WHITTIER (JOHN G.). The Journal of John Woolman. With an Introduction by John G. Whittier.

Boston: James R. Osgood and Company, 1871

12mo, original brown cloth.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the title-page: "*Dihwyg Parish from his friend J. G. Whittier.*" With the William Harris Arnold bookplate.

180. ✓
1441 WHITTIER (JOHN G.). The King's Missive and Other Poems. Portrait.

Boston: Houghton, Mifflin, and Company, 1881

12mo, original brown cloth.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed: "*With the love of the Author J. G. W.*" on the fly-leaf. With the William Harris Arnold bookplate.

- 1442 WHITTIER (JOHN G.). At Sundown.

Cambridge: Privately Printed, 1890

16mo, original green cloth.

130. ✓
THE PRIVATELY PRINTED FIRST EDITION, one of only 50 copies printed for private circulation among his friends. On an inserted slip Whittier has written: "*Agnes & Mary Aubin, from John G. Whittier. With love and kind remembrance of old days. 1890.*" With the William Harris Arnold bookplate.

- 1443 WHITTIER (JOHN G.). A. L. s., 2 pp., 8vo. Boston, March 17, 1874. To "Dear Friend Longfellow."

130. ✓
"Our friend, Mr. Claflin called this morning to see thee in regard to the Eulogy on our dear Sumner. It seems to me that Emerson is the man to do it & have suggested it to W. Phillips," etc.

AUTOGRAPH PRESENTATION COPY OF OSCAR WILDE'S FIRST BOOK

180. ✓
1444 WILDE (OSCAR). Newdigate Prize Poem. Ravenna. Recited in the Theatre, Oxford, June 26, 1878. Arms of Oxford on wrapper and title-page.

Oxford: Thos. Shrimpton and Son, 1878

12mo, original gray printed wrappers. In a dark blue levant morocco slip case.

FIRST EDITION OF OSCAR WILDE'S FIRST BOOK. AUTOGRAPH PRESENTATION COPY, with inscription on the front wrapper: "*Harold Boulton with the Compliments of the author.*"

WITH AN INSCRIBED POEM TO "V. F." (? VIOLET FANE)

400. ✓
1445 WILDE (OSCAR). Poems.

London: David Bogue, 1881

8vo, original parchment boards, uncut. In a half purple levant morocco slip case.

FIRST EDITION.

WRITTEN ON THE VERSO OF THE HALF-TITLE IS AN ORIGINAL SIGNED VERSE:

"To V. F.

"Through many loveless songless days
We have to seek the golden shrine,
But Venus taught you how twin
Love's violets with Apollo's bays.

Oscar Wilde."

**AUTOGRAPH PRESENTATION COPY
OF THE RARE ACTING EDITION**

- 1446 **WILDE (OSCAR).** *Vera; or, the Nihilists. A Drama in a Prologue and Four Acts.* [London], 1882

12mo, original gray printed wrappers. In a brown levant morocco solander case.

575. - ONE OF A VERY SMALL NUMBER OF COPIES ISSUED IN AN ACTING EDITION. At the top of the front wrapper are the words "[Strictly Private.]"

AUTOGRAPH PRESENTATION COPY, inscribed on the front cover: "*Miss Calhoun with the author's compliments.*"

**PRESENTATION COPY TO CLYDE FITCH
AND FROM CLYDE FITCH**

- 1447 **WILDE (OSCAR).** *The Happy Prince and Other Tales. Illustrated by Walter Crane and Jacomb Hood.* London: David Nutt, 1888

Square 8vo, original Japan vellum boards, uncut. In a red levant morocco slip case.

550. - FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the fly-leaf: "*Clyde Fitch from his friend Oscar Wilde. Faëry-stories for one who lives in Faëry-land. Sep. '90.*"

Clyde Fitch later gave this book to Grace Mosher, and his inscription to her appears in the upper corner of the same leaf: "*To Grace Mosher from Clyde Fitch, Oct. '90.*"

WITH AN AUTOGRAPH LETTER

- 1448 **WILDE (OSCAR).** *The Picture of Dorian Gray.* Philadelphia: J. B. Lippincott Company, [1890]

8vo, original printed covers (worn). In cloth protecting covers.

90. - The Lippincott Magazine publication of this story, for July 1890, with 13 chapters. Laid in is an A. L. s. from Oscar Wilde (signed Oscar) to "Dearest Bernie."

"*I find I have promised to go to Ernest Birch's wedding tomorrow so I will have to give up lunching with my brilliant and beautiful Tosca—which saddens me, and makes me wish that Ernest Birch had not been born. It was a delight to see you looking so well yesterday,*" etc.

- 1449 **WILDE (OSCAR).** *The Picture of Dorian Gray.* London, New York, & Melbourne: Ward Lock and Co., 1891

525. - 4to, original gray boards, vellum back, uncut (worn in hinge). In a cloth box case.

FIRST EDITION. LARGE PAPER COPY. ONE OF 250 COPIES, SIGNED BY THE AUTHOR. AUTOGRAPH PRESENTATION COPY, inscribed on the recto of the limitation leaf: "*Alick Arbuthnot from his friend Oscar Wilde. London, '92.*"

PRESENTATION COPY TO JOHN GRAY

- 1450 **WILDE (OSCAR).** *Salomé. Drame en un Acte.* Paris: Librairie de l'Art Indépendent, 1893

400. - Small 4to, original purple wrappers, uncut. In a purple cloth solander case.

FIRST EDITION. ONE OF 50 COPIES ON VAN GELDER PAPER. AUTOGRAPH PRESENTATION COPY, inscribed on the fly-leaf: "*à John Gray, Oscar Wilde, Paris, '93.*" With the John Gray bookplate.

WITH A LETTER FROM OSCAR WILDE TO MRS. CAMPBELL
ASKING PERMISSION TO PRESENT
AUBREY BEARDSLEY TO HER

- 1451 WILDE (OSCAR). *Salome. A Tragedy in One Act. Translated [by Lord Alfred Douglas] from the French of Oscar Wilde. Pictured by Aubrey Beardsley.* London: Elkin Mathews & John Lane, 1894

Small 4to, decorated green silk (front cover stained), uncut. In a green straight-grain morocco slipcase, with green moiré silk protecting covers.

FIRST EDITION IN ENGLISH. ONE OF 100 COPIES ON LARGE PAPER, with the illustrations on Japan vellum.

On the fly-leaf is the inscription: "*To Aubrey Beardsley from his greatest admirer and most admiring friend, R. B. Ross. March 8th, 1894.*"

Inserted is the following A. L. S. from Oscar Wilde to Mrs. Campbell: "*Dear Mrs. Campbell, Mr. Aubrey Beardsley, a very brilliant and wonderful young artist—and like all artists a great admirer of the wander and charm of your art, says that he must once have the honour of being presented to you, if you will allow it. So, with your gracious sanction, I will come round after Act III with him, and you would gratify and honour him much if you would let him bow his compliments to you. He has just illustrated my play of 'Salome' for me, and has a copy of the Edition de luxe which he wishes to lay at your feet,*" etc.

THIS IS THE COPY HE PRESENTED TO MRS. CAMPBELL, with her bookplate; and was sold by her on her last visit to America.

ORIGINAL MANUSCRIPT OF SIX STANZAS OF
"THE BALLAD OF READING GAOL"
WITH OSCAR WILDE'S OWN EXPOSITION OF THE POEM

- 1452 WILDE (OSCAR). The Original Autograph Manuscript of a verse in Part I (the second verse on page 4); and the first six stanzas of Part III of "The Ballad of Reading Gaol." Together with a note about these verses addressed to Leonard Smithers, his publisher. Written on 4 pp., folio.

Preserved in a handsome red levant morocco folding case, lined with white moiré silk, and inner flaps of red levant morocco.

A CHOICE AND DESIRABLE Manuscript, containing the verses commencing:

*"In Debtors' yard the stones are hard,
And the dripping wall is high,
So it was there he took the air,
Beneath the leaden sky,"* etc.

[SEE ILLUSTRATION]

WITH OSCAR WILDE'S FIRST LETTER TO SMITHERS
AFTER RECEIVING A COPY OF "READING GAOL"

- 1453 [WILDE (OSCAR).] *The Ballad of Reading Gaol.* By C. 3. 3.
London: Leonard Smithers, 1898

Svo, original yellow and white cloth, uncut. In a half brown morocco slip case. FIRST EDITION. Laid in is an A. L. S. from Oscar Wilde to Smithers, his publisher, relating to this book:

"*I am really charmed with the book. It is quite right, except the final signature of C. 3. 3.—(page 31) that is awful—it should have been cut . . . The cover is very nice and the paper excellent—the title-page is a masterpiece—one of the best I have ever seen . . . I have sent you the title-pages—Robbie Ross will give you the addresses—except Alfred Douglas, which is Hotel Bellevue, Mentone,*" etc. With the William F. Gable bookplate.

(1st part is not good)

He has been very busy, and
he gives his attention to the
standards of what the press is
like. He is not at all
opinionated, but he is a
persistent and active
leader of the cause, and he
is one of the best men.

I don't think it is
necessary to do this, and
I am sure that I am
not the best man for it.
You to see what I have
done in the last few days
and then

As regards the matter of
style, I do consider myself
as the inferior of the
3/6 and a native of the
1st of the year, except a damned
and
I have been very busy at it,
and I have been very busy at it,
and I have been very busy at it.
T. C.

AUTOGRAPH PRESENTATION COPY

1454 [WILDE (OSCAR).] *An Ideal Husband.*

London: Leonard Smithers and Co., 1899

300. — Small 4to, original pink cloth, gilt ornaments, uncut. In a maroon morocco slip case.

FIRST EDITION. One of 1000 copies. AUTOGRAPH PRESENTATION COPY, inscribed on the verso of the half-title: "*To Arthur Humphreys: A recognition from his friend the author. Oscar Wilde.*"

THE ORIGINAL MANUSCRIPT—FIRST DRAFT OF "A WOMAN OF NO IMPORTANCE"

1455 WILDE (OSCAR). *The First Draft of the Original Manuscript of "A Woman of No Importance."*

Small 4to, black oil cloth covered exercise book. In a morocco bound cloth slip case.

550. — AN IMPORTANT MANUSCRIPT, written on 123 small quarto pages of an exercise book. That this is the first draft is obvious, because of the disconnected paragraphs, and the fact that nearly every leaf has been "crossed" in pencil to indicate that the material has been utilized in rewriting it, and the presence of numberless jottings for incidents to occur and be worked out in the progress of the play, for instance, the very first bit of writing, even preceding the title and list of characters, is this note: "*must be a bet in act I that Lord I will kiss Miss Mabel.*"

A number of leaves bear evidence of a lull in the poet's imagination and concentration—crude drawings of heads, geometric figures, meaningless scribblings, indicate the human side of the machine—man—who proves his humanity by the very fact that the brain sometimes refuses to function.

IT IS NOT ONLY AN IMPORTANT MANUSCRIPT, BUT IT IS A MOST INTERESTING ONE, for the reason that there is abundant evidence to show just how Wilde wrote this play. One can see the working of his mind in the apparently disjointed notes, but we discover that these have been utilized in their proper place, at the proper time, and in the proper manner.

One cannot read very far in Wilde's writings without meeting with aphorisms; they are inseparable from him; they are strikingly and oftentimes painfully true. Some are sad, some are joyful; some are complimentary; others are biting and sarcastic, and in the present manuscript will be found many such terse, trenchant sentences, written as only this genius could pen them.

**MANUSCRIPT LIST OF TOPICS FOR HIS
LECTURE ON "AMERICA"**

- 1456 **WILDE (OSCAR).** Autograph Manuscript of Topics and Sub-divisions for a Lecture on America. Written on 18 pp., 4to.

Stitched, and preserved in a half maroon levant morocco slip case.

325-
A DELIGHTFULLY SPONTANEOUS MANUSCRIPT, INDICATING THE IMPRESSIONS HE RECEIVED ON HIS VISIT TO AMERICA, and jotted down in such form that they might be quickly available for lecturing purposes. Beginning with the size of America, he then notes some of the large cities, headed by New York, Boston, etc. He notes the physical condition of the various cities; then follow notes of his trip to California, and Canada. Under Literature he lists Poe, Aldrich, Whitman, Howells, James, and others. *"The children are supercilious, pale and precocious;"* the girls are *"the prettiest despots in the world. Each girl an oasis of unreasonableness in a desert of common sense."* He treats of the Arts, with a list of the best Actors and Actresses. He notes a generous use of money. *"Govt. does nothing, so things are well done."* It is the country for inventors. One might almost imagine the latter part of this manuscript written for the Presidential Campaign just brought to a close:

"The Genius of the United States is not best or most in its executives or administrators . . . but always most in the people . . . Much to be learned from a nation that does not regard poverty as a necessary condition of a great country; admits no class-rights and suffers nothing that can harm the people's commonwealth; that makes of each individual man a social citizen; that gives to each woman more rights and privileges than women ever had; that has in one day given freedom to four millions of people; that suffers no difference of creed, race, or color; that encourages largeness, and bigness of views; temperate, rational, and prosperous; takes the ignorant peasantry of Europe and teaches them the meaning of the word Liberty."

MANUSCRIPT EPIGRAMS BY OSCAR WILDE

- 1457 **WILDE (OSCAR).** Autograph Manuscript of Epigrams. Written on 6 pp., folio.

Enclosed in a green levant morocco protecting cover.

350-
THERE ARE 37 EPIGRAMS IN ALL, SIMILAR TO THOSE IS HIS "Phrases and Philosophies for the Use of the Young," which appeared in "The Chameleon," Vol. I, No. 1, all that was published. A copy of this very short-lived periodical accompanies this manuscript. THIS IS UNDOUBTEDLY THE ORIGINAL DRAFT OF THESE "Phrases," as there are many corrections, deletions, and additions. They are all in Wilde's brilliant style. A few of these sentences are:

"Good news can always keep. It is only bad news that one should hear at once, and then one should never listen."

"The tragedy of every woman's life is that her past is always her lover and her future invariably her husband."

"There are many things that we would throw away if we were not afraid that other people would pick them up."

Of "The Chameleon" ONLY 100 COPIES WERE ISSUED, AND IT NEVER REACHED A SECOND NUMBER. The present copy is unopened. It was published in 1894, and is itself Very Rare.

**AUTOGRAPH MANUSCRIPT OF "ENVOI"
THE INTRODUCTION TO "ROSE LEAF AND APPLE LEAF"**

- 1458 **WILDE (OSCAR).** Envoi. Original Autograph Manuscript, written on 40 pp., 4to.

000-
Preserved in a blue levant morocco solander case.

ENTIRELY IN WILDE'S AUTOGRAPH AND SIGNED IN FULL BY HIM. Written as the Introduction to Rennell Rodd's "Rose-Leaf and Apple-Leaf" published by Stoddart in Philadelphia, in 1882. With the John B. Stetson, Jr. bookplate.

OSCAR WILDE'S OWN COPY

- 1459 WILDE (OSCAR). Rodd (Rennell). Rose Leaf and Apple Leaf.
With an Introduction by Oscar Wilde.

Philadelphia: J. M. Stoddart & Co., 1882

250-
12mo, original vellum, uncut. In a green levant morocco slip case.

FIRST EDITION, PRINTED ON VERY THIN PAPER, ALTERNATE LEAVES OF APPLE GREEN. ONLY A SMALL NUMBER OF COPIES WERE ISSUED IN THIS FORM.

OSCAR WILDE'S OWN COPY, WITH HIS AUTOGRAPH ON THE FRONT COVER, and the date "*December '82.*" With the John B. Stetson, Jr. bookplate.

- 1460 [WILDE (OSCAR).] Birnbaum (Martin). Oscar Wilde. Fragments and Memories. *Portrait and view.*

New York: James F. Drake, Inc., 1914

5-
12mo, original Japan vellum boards.

FIRST EDITION. One of 50 copies on Imperial vellum, signed by the author.

OSCAR WILDE'S INTERLEAVED COPY OF SALLUST WITH MANUSCRIPT NOTES AND COMMENTS

- 1461 WILDE (OSCAR). Sallust. Gai Sallvsti Crispi libri De Catilinae
Conivratione et de Bello Ivgvrthino. Lipsiae, 1876

200-
8vo, cloth (loose in covers and damp-stained). In a half red morocco slip case. This text book has been separated and the leaves tipped in between interleaves, and on 54 of these interleaves are manuscript notes and comments—scarcely translations, but more properly THE POET'S OWN IMPRESSIONS DEVELOPED AND FORMED from his reading and studying this classic. In a few instances Wilde's comments occupy almost an entire page, and exhibit in a remarkable fashion his depth of thought even at this youthful age. His trend for aphorisms, so noticeable in his later work, is seen here in the beginning.

His manuscript notes to the second work "*de Bello Jugurthino*" are more copious than to the first. With the John B. Stetson, Jr. bookplate.

- 1462 WITHER (GEORGE). Faire-Virtve, the Mistresse of Phil'arete.
London: Printed for Iohn Grismand, 1622

25-
Small 8vo, red crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges, by David (one or two slight abrasions and repairs to leaves).

FIRST EDITION. Second title. This differs from the First Issue only in the title. It was probably Wither's earliest work, though not published until 1622. "The Stationer to the Reader," at the beginning, is signed John Marriot. The Hoe-Huntington-Chew copy, with the Robert Hoe and Beverly Chew bookplates.

- 10- 1463 **WITHER (GEORGE).** A Collection of Emblems, Ancient and Moderne. The First Rooke [with the Second, Third, and Fourth Books.] *Engraved frontispiece by Marshall; portrait of Wither by John Payne, 200 engraved emblems by Crispin de Pass, and the Lottery Tables at the end with GENUINE MOVABLE POINTERS.*

London: Printed by A. M. for Robert Milbourn, 1635

Folio, brown straight grain morocco, gilt back and borders, gilt edges, by Clarke and Bedford.

FIRST EDITION. Contains "A Proposition to this Frontispiece." Each of the last three books has its separate title-page, with the date 1634. The signatures and pagination are continuous. With the Francis Gibson bookplate, and his small seal on title-page.

- 15- 1464 **WITHER (GEORGE).** The Nature of Man A learned and usefull Tract written in Greek by Nemesius, surnamed the Philosopher; sometime Bishop of a City in Phoenicia, and one of the most ancient Fathers of the Church. English'd, and divided into Sections, with briefs of their principall Contents: By Geo: Wither. *Title in red and black, ruled margins.*

London: Printed by M. F. for Henry Taunton, 1636

Thick small 8vo, dark blue crushed levant morocco, gilt panelled sides, gilt edges, by Mansell (tiny rust hole in title-page damaging one letter).

FIRST EDITION. With the Walter T. Wallace bookplate.

- 20- 1465 **WITHER (GEORGE).** Speculum Speculativum: or, a Considering-Glass; Being an Inspection into the present and late sad condition of these Nations. London, 1660

Small 8vo, green crushed levant morocco, gilt back, gilt panelled sides, gilt edges, by Riviere (one or two slight repairs on title-page and last leaf).

FIRST EDITION. FIRST ISSUE. With the S. P. Avery bookplate.

- 50- 1466 **WORDSWORTH (WILLIAM).** Descriptive Sketches. In Verse. Taken during a Pedestrian Tour in the Italian, Grison, Swiss, and Savoyard Alps. London: Printed for J. Johnson, 1793

4to, polished calf, gilt back, gilt fillet borders on sides, inside dentelles, by Bedford. In a half calf slip case.

FIRST EDITION. NICE COPY, the sole blemish being that the title-page and last leaf are dust-soiled. With the Thomas J. Wise bookplate.

- 750- 1467 **WORDSWORTH (WILLIAM).** Evening Walk. An Epistle; In Verse. Addressed to a Young Lady, from the Lakes of the North of England. London: Printed for J. Johnson, 1793

4to, brown levant morocco (slightly rubbed; a few insignificant fox marks, and the title-page repaired and faintly soiled). In a half brown calf slip case.

FIRST EDITION. With printed slip inserted at pages 2-3, supplying 17 lines after line 26, which were omitted.

- 1468 [WORDSWORTH (WILLIAM).] Lyrical Ballads, with a few Other Poems. London: Printed for J. & A. Arch, 1798

1200. — Small 8vo. original pink boards, (repaired, no label), uncut. In a half brown morocco slip case.

FIRST EDITION, Second issue, BUT WITH THE SIG. G UNCANCELLED, and WITH the signature mark. The Ashley Library copy has this leaf cancelled, and remarks concerning it "One copy at least has this leaf uncanceled."

- 1469 WORDSWORTH (WILLIAM). Poems.

London: Printed for Longman [and others], 1807

400. — 2 vols., 12mo, original blue boards (worn and repaired, with fragment of one label; nail hole in vol. 2 affecting 5 leaves), uncut. In a half blue morocco slip case.

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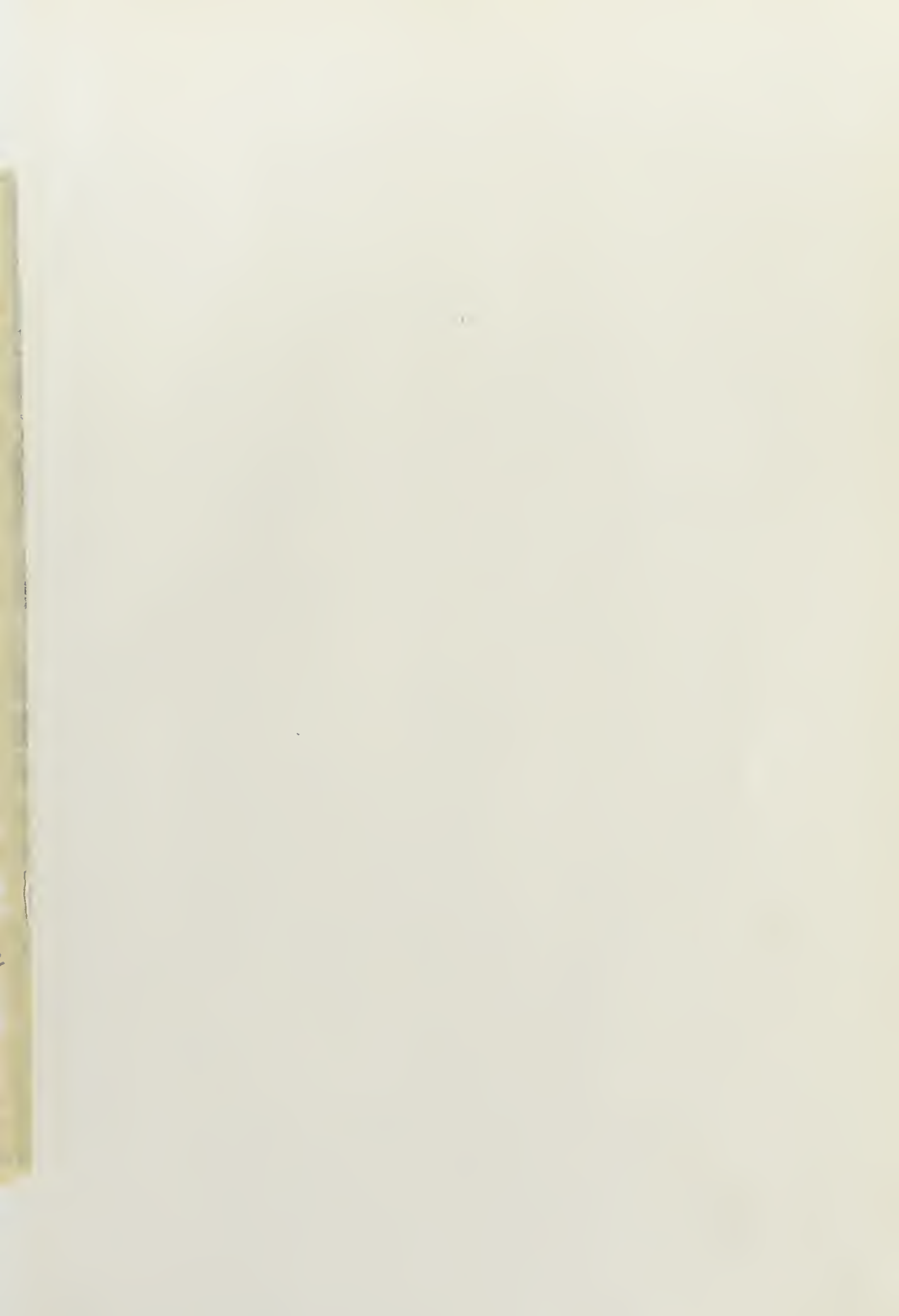
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